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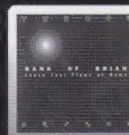
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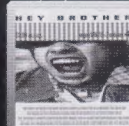
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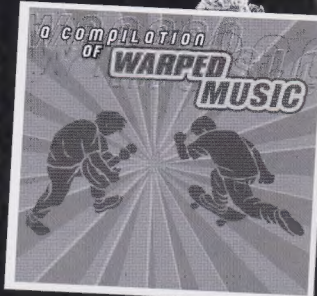
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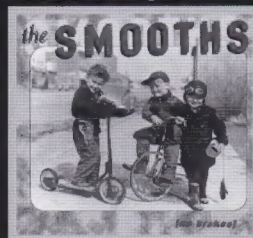
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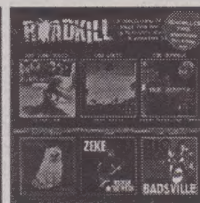
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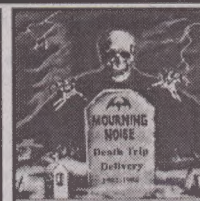
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# MORE IN OUR

# KRAP MAILBOX

favorite quote from our mailbox: "If 'fuck you' and 'suck my dick' are the only things you want to express, then you're not worth listening to."

Dear SKRATCH,

First off, I'd like to say that SKRATCH is a great magazine. The album reviews are great; the covers are always eye-catching, but basically there is one problem with your magazine. This problem isn't caused by the editors or the people who write for you. Rather, it's caused by the people who write to the "Letters" section. And while I applaud you for offering your readers the opportunity to express their feelings, I feel that this section is a big waste. I feel sorry for whoever has to read that crap and answer it. First, I'd like to address the fact that a lot of the letters are contradictory. I honestly think that the people who write in don't even know what they're talking about. In general, the more you know about the topic and the better you understand the point of view, the stronger the argument you can build against it. Here's a beautiful, valid example -- Marilyn Manson constantly fights against the ideals of Christian religion, and he is actually able to convert some people to his point of view. How does he do it? I mean Christianity has such a strong influence in modern society, and here's this rock star who convinces people that it's a messed up religion. He does it by learning and understanding Christian beliefs. Then he evaluates the beliefs, and only then is he able to argue against them. I suggest your letter-writers try this approach.

It also seems like a lot of people write in for the fun of cussing others out, or maybe they just want to show how dumb they themselves are. Where is the rule that states that every letter must include the words "fuck you"? And then you complain that society doesn't give you a chance to express yourself freely and uncensored. When Skratich gives you the opportunity, you send your feces in the mail, you cuss each other out just for the hell of it and you tell the editors to come over to your house and "suck my fat dick". If "fuck you" and "suck my dick" are the only things you want to express, then you're not worth listening to.

And one more thing, for all you who suggest you rebel against the government, ask yourselves, when was the last time a riot helped anything? Every time there's a riot, the cops just strengthen their control over teenagers. If you just relax for awhile and show that you can be responsible and all you want to do is gain "equality" rather than smash up the town, the authorities will probably loosen up on you. And lastly, I applaud the patience of those who have to answer these pointless letters... good job, guys!

Love,  
Tanya

Marcia Taylor, illiterate typist, copy editor and writer responds:

Tanya, I loved your letter. I hope you'll read the column I wrote about the quality of SKRATCH's letters. Keep on writing -- you're good at it.

Tanya,

Nice commentary. I would like to hire you. We'll start you off in the low 20's. You'll have a desk and your very own secretary. I expect a resume on my desk at once. Dan, make some room around here you lazy bastard!

-Scott, SKRATCH

Dearest SKRATCH,

I've never read your magazine before, but I picked up a copy the other day. The first thing I read was the article so aptly entitled, "How to Be Cool". The styles of music, dress, dancing, cars, etc., described in the article are indeed very cool. However, anyone who needs to be told how to be a hip swing kid is anything but cool, at least in my opinion. In the '40s, swing culture was a legitimate form of art to be enjoyed by all, but now in the '90s, you're making it out to be a formula to follow in order to get laid. I, one of your so called "beautiful babies", (we all saw "Swingers", Dug) would much rather be "scored" by a flannel-clad, goatee-sporting grungester who thought for himself, than by some ex-goth who just spent all the cash he earned flipping burgers at MacDonalds on cigars, martinis, zoot suits and wingtips because Skratich told him to. To all you doughboys you are buying this jargon, I say stand up and decide for yourself what's cool. The beautiful babies will love ya.

Much love,  
Iris Marble

Iris,

I don't believe Dug's intent was to enforce these swing regulations upon us all. Don't believe a word in this thing. It's all lies, hoopla, and for the most part it's plagiarism dung. The word-dung is cool. Ain't it? By the way, do you like chicken?

Peace of something,  
Scott, SKRATCH

Dear Scott and Dan,

High. It's impeccably me, Serafina. They moved me to Camp Snospy in Denver. I can wear my own panties and clothes. I just love the issue with you doing the blow-up doll sheep. Reminds me of an Angry Samoans song, "We Fuck Sheep". I thought you lived in Placentia? Wus up wit dat essa? You like fuckin' wit my hed or what? I get to listen to my own music sometimes, yay. I'll be out soon. Don't get caught urinating anywhere I wouldn't. :) Arrgh.

Love, Serafina Tapper

15001 E. Oxford, Aurora, CO 80014  
P.S. High John Preschor. Somebody wrote back.

Dear SKRATCH Staff & Skratich Readers:

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Dear SKRATCH,

I was reading your mail column. You guys brought up an interesting topic -- anarchy. The way that you guys describe it, it's a good thing. Well, it might be if there were smarter people on this earth. But to tell the truth, in this world, it wouldn't be so great. Why? People will form groups, then they would claim places and segregate, with more racism than before. When a group that, a leader would emerge, and he could turn out to be a Hitler. We don't

want segregation or another Holocaust; that would be hell on earth.

To change the subject -- I went to the Warped Tour. It was really cool. I really liked the Specials. During their set, I was close to the stage, and I was skanking along with everyone. The guys you sent missed the best bands, especially Bad Religion. They also missed the Specials. One of the best performances was the Deftones. The best part of the performance was when Chino jumped from the very tall speakers into the crowd. Then during Less Than Jake, it was a freak circus, with a clown on stage, a pink bunny, a Mexican wrestler, a naked guy wearing an ET mask, Corey Feldman and a little kid. I think the high point for me was meeting Mike Herrera on the way to his RV. I got his autograph.

Thanks,  
Daniel Lara

Daniel,

From holocaust to the Warped Tour. What a segue! What's this Warped Tour thing? I heard it's some big event. Do they have cotton candy there. Balloons full of nitroze perhaps? Uh huh. Do they? Do they? Crystal Method to the volume 11? Do they?

-Oh Cotton Candy... Scott-SKRATCH

Dear SKRATCH,

Isn't it funny when some people (I said some, not all) talk about how people should speak their minds and have their own opinions and respect other people? Then you get a zine like Skratich that offers a place for people to do so, and the same people write in and disrespect people's opinions, and most won't even sign their names. I'm glad you guys are omniscient when it comes to local bands. Dan and Scott, I love you guys. You're just so hilarious; it's great. I'd be interested to correspond with some Rockabilles, because I'm getting interested in the music and don't know that much about it. Thank you very much.

The Sara Monster Saramonster@hotmail.com  
5549 Amethyst Avenue  
Alta Loma, CA 91737

Sara,

Omniscient? Well gee, thanks. I think that's a little much. But, I think we are all knowing. We know some stuff and in the magazine we like to print some stuff. Well, gee, you already know that. Wonderful day isn't it? People are dying a lot. Have you been watching the news? Thanks for the positive feedback. Nice letter. Nice letter. We like.

-Peace,  
Scott, SKRATCH

Scott,

Issue #29 featured some enjoyable interviews. Encouraging to read that not all girl bands are men-haters. Good to read that not all girls want to fight, then count on male charity when it gets tough. Your defense of Josh Rutledge's work was admirable. I note you wrote "all SHOULD be created equal", which in itself is acknowledgment that all are not. Christianity, while remaining a wonderful aspiration, two thousand years later remains an ideal. Reality, though, like the animal kingdom that we are inextricably linked to, is another matter. While it's kind of amusing and flattering to see your cat return home with a squawking bird in its jaws, some are pious enough to sit in judgment at this and many other callous acts. All natural, all real. Always have been, always will be. Humans must be the only species that put themselves through this process of evolving (to be used advisedly) and self-flagellation.

What Josh is demanding isn't going to happen overnight and may well remain an ideal. Certainly, if he wishes to change the status quo through the methods he abhors in men who assert themselves, he should prepare himself for some disappointment and a lengthy wait. Indeed, we are told violence isn't the answer. I would be impressed, though, if he finds a more persuasive method. He could furnish us with "just the facts, ma'am", omit the confrontation aspects and allow us to draw our own conclusions (read: the power of suggestion).

Finally, Scott, Josh not offering praise for guys was an observation, and as for myself, your praise doesn't pique my interest half as much as keeping a real perspective on men's culpability on these kinds of issues. Anyway, enough rant. Thanks for going easy on me; keep up the good work, Skratich.

Insensitive Male

SKRATCH,

Check out Krunk! If you don't know Krunk, you don't know shit!

Later,

Joey Valvo (L.A., CA)

Joey,

It's funny you mention Krunk. I was just telling Dan about how I got a bunch of that stuff on my new Nikes. It won't come off. I guess you're right, I don't know shit. Can you help me get that Krunk off?

-Scott, SKRATCH

(Letter from A.J. Das Klown)

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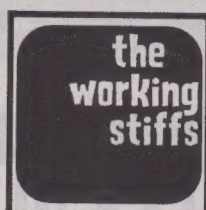
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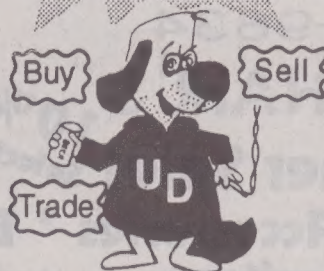
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Correction: The photos in the Snap-her interview in August's issue were shot by Petter Wichman, not Jason Cole.

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 Michelle Martinez  
 Mel Torment

Special thanks to skater John John Howard for  
 not beating up our photographer.  
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-Scott Present

The editor does not necessarily share the opinions expressed in this publication. This is good. Why? Because the guy's biased to 80's rock. That's all he listens to. Trust me, I'm Cornelious and I know. In fact, the editor hates ska and punk and that hard core stuff. He's a real prick.

Send all submissions to:

**SKRATCH**

17300 17th st. suite J #223  
 tustin, ca 92780

feel free to email us at: [scottskratc@earthlink.net](mailto:scottskratc@earthlink.net)

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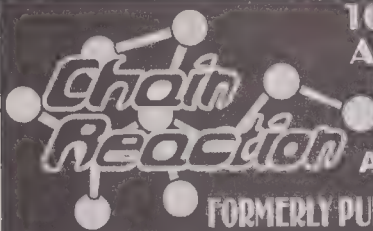
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NITE!

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SEPT.17 LOS GUYS,  
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27th \$3- T.B.A.\$1 off w/Col. ID  
28th \$4-Los Guys 1/2 off w/Col/Mil ID  
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SKRATCH,

In regards to your question, it sounds like the band Ballgagger [ed. note: Oddlagger] is just trying to earn punker points. I'll give 'em half a point just for being so fucking stupid! "It's your bed."

Love,  
J.

P.S. The antidote is coming . . .

#### Attention SkratcH:

I doubt very much the ability of your drug-infected readers to engage in any intelligent discussion. Anyone reading such crap as your publication is obviously destined for the state mental institution. However, I am willing to bet my last few cents that there MAY be somebody out there who can understand my commentary on the Mercurian dream.

"To vulgarize and falsify until the bare lie comes shining through." - William Burroughs

#### The Works of Professor Bovine

I have reached a point of my observations that has allowed me to make some tentative conclusions about the people of Mercuria. The dominance of Capitalistic activities has conditioned people in general to be shallow, coarse, materialistic and narcissistic. The male of Mercuria has developed a method of interaction that is rather typical of the behavior of the species. Every act (either conscious or unconscious) is calculated to reinforce egocentricity. This is despite an obvious inferiority complex and deep contradiction in the male and his phallus. In the physical arena, this inferiority is pacified by the use of sex or materialistic gadgets as a tool to reinforce a shallow virility conditioned by television. The male is therefore controlled and motivated by the need to copulate with many women or purchase as many gadgets as he can.

On the other hand, the female in Mercuria allegedly went through a period of liberation. This is not the conclusion I have reached. This alleged liberation has not removed a deep-seated yearning for security and to "marry well". The female is extremely vain and her every act reinforces thinly veiled harlotry and a craving for recognition. However, the female is very cunning in the use of her attraction and is willing to trade her attractiveness for sexual encounters with males and therefore achieve the possibility of security through marriage or divorce.

My conclusions are based on my analysis of commercial exploitation as the predominant value in society. This has infected all values and relationships to the extent that any other result would have been intriguing and surprising. The consumerist values peddled by years of subtle conditioning and the so-called "Mercurian way" have resulted in all worthwhile human transactions being debased by the lowest denominator of all.

Your,  
English cousin,  
Gart Fraser Browne

#### Gart (rocket scientist),

*You're not my cousin man. And if you were, I certainly wouldn't talk to you at the dinner table on Thanksgiving. We cousins are cool. Our readers aren't drug infected. Is that how these kids take drugs now- infecting em? What happened to infecting em? New technology, uh huh. It's sure hard to keep up. And don't try showing up during Turkey Day you nerd!*  
-Scott, SKRATCH

#### Dear Kevin C. (punk rock jock),

I found your letter very humorous, due to the large amount of brainless nonsense and ignorant bullshit in it. I'll start with your statement "I bet you get your ass kicked in the pit". The pit is not a free for all fight where people get their asses kicked. It's supposed to be a circle of friends dancing and having fun, and even a little kid should be able to go in and not worry about getting his "ass kicked". People like you ruin shows for the real punks.

Second, punk rock is about being an individual, and bashing on gay people by insulting someone with words like "fag" is fucking ridiculous. Do you think your homophobia is going to turn all the gays into straight people? Think about that before you use "gay" as an insult.

On a final note, do you still consider yourself punk rock after what you have just read? Well, if you still do, listen to this. From what I heard in your letter, you seem like one of the types of people that called me "faggot" in high school and threw bottles, rocks, eggs, milkshakes, etc., out of car windows at me, and then turned around and said how fucking punk you were. Remember this. Punk is not a fashion, it's a community. Whether you're a football player or some spikey-haired kid, if we all like punk rock and are truly dedicated, we must stick together and not bring each other down.

Mikey Lab Rat  
24 Pt. Reyes Ct. Carlsbad, CA 92008

#### Skatch,

Hi. I'm a male human. Enough with the physical, now the mental. I first started going to, listening to and enjoying "punk" music when I was in my early teens. That puts the first shows I saw somewhere about 1985, so what! Who cares? I don't really know what punk is, I just enjoy my rock & roll fast and loud. Where does that put me. Old school, maybe? Nah. I like more melody and harmony mixed with the noisy guitars. New school maybe? Yeah. The new style of punk kicks ass. One problem -- I'm 27, and I'm trying to slam dance with 15-year-olds. I sometimes fear that I might hurt one of these kids. That's what caused the scene to deteriorate in the first place -- too much macho enthusiasm. Bloody faces, broken bones, the violence is what I'm talking about. It sucked back in the old days for a fourteen-year-old (to quote a phrase) scrawny little girl-looking guy. I just don't want that to be the same for all the kids getting into the music now. I want a punk show to be a place where kids can get away from the outside abuses of parents, teachers, etc., not a little subculture that enforces even further the stringent rules placed upon us. This is the punk part. Fuck that bullshit! Instead of telling these little kids how lame they are because they weren't alive early enough, why don't the older kids (like me) get in the pit and dance. Unless of course you feel too old or something. Maybe your prostate is acting up. "Maybe"s are all I seem to have, and maybe that's enough. Face it, if a punk show weren't a fun place to be, the kids wouldn't show.

Enough already,  
Mike

P.S. Quit talkin', start rockin'.

#### Dear Scott and the rest of SkratcH,

I just wanted to say that I finally got a chance to see Stratford Mercenaries, and I must say, it was fucking great -- although there weren't many people at the show. I saw them at Public Storage Coffee Lounge. In response to your article, "I'm Still Bored with the USA" . . . Robotnica, a band from France that played with Stratford, had a female vocalist, and I thought her screaming was amazing (although she's still no Amy from Nausea). I really liked Robotnica, but a lot of my friends disagreed with me. Oh well, fuck 'em. Well, this is the end of my letter, and now that I'm pretty much finished, it really seems pointless, but I think people should check out Robotnica.

Joey Alcala (Norwalk, CA)

P.S. Scott [Josh], I laughed my ass off when I read your comment about Glenn Danzig in "I'm Still Bored with the USA."

#### SKRATCH,

Greetings Scott, it's your friendly neighborhood warlock, Mike Monster, from the Spooky. Fangs for the sticker plug in the O.C. paper. I hope good Karma arrives for you soon. But I'd also like to say a few words to the female who calls herself Mauxa. This is about the June 27th show at Hollywood's Moguls. The review you wrote about the Cones, Smutpeddlers, the Spooky and the Stitches was great. But let me darken your light.

For one, the band line-up order went as I've listed it above. I know, because I put the show and its line-up together. The Spooky was never late. Please get info ahead of time. Second, our song is called "Giant Robot", not "Johnny Robot". I'm not being a dick, it's just that other people need to know, too. Third, we are not a high-stacked Marshal, five in a band, technical solo ripping trio! Like the Ramones, we prefer five-second solos. There is still room for bands like this in the '90s, I hope!

Sorry, but if you want to hear a rhythm guitar with our solos, go buy our studio recordings. We're just a punk, rhythmized, horror band. No radical solos, just getting to the point. That's our trip. So on that note . . . Stir in your sleep and feel the effects of all that I send thee in the name of this hex. From fiends of your mind shall your conscience cower, stir in your brain as I pour in my power!

Love & Skulls,  
Mike Monster

P.S. It's Punk Rock, not Woodstock. See you soon, Mauxa.

#### Hi everybody!!!

I write from Switzerland to ask you something important for me. First, I want to say that your magazine is the best punk magazine of the world. So, I'm going to come to California this summer, August '98. I want absolutely to see a lot of concerts, shows (punk/ska/skate-core/hardcore . . .) cause in Switzerland there aren't a lot. But my problem is I don't know how I can learn who's in concert or where, you know . . . and I want to ask you if you have a list or a program of the shows, festivals, concerts in August in San Francisco or near San Francisco. It will be very cool!!!! I'll be coming from 14 to 29 August.

THANK A LOT  
Karen Gaumann

#### SKRATCH,

This letter is to your readers, but mainly directed to Vincent "the Sinner" Sexton. In issue #29 of SkratcH, he reviews the Electric Eels and is quoted saying, "if you want to go find a bunch of fags, go to a gay bar . . ." I remember when I used to use the word "fag" all the time (I still catch myself saying it). I even hated gay people simply for being gay. That was until about six years ago when my father told me the reason my parents divorced when I was twelve years old. My father is gay.

After my initial shock, I went to the library to try to understand how someone can just turn gay. I found out that many men have married, had children and divorced because they were gay. Not because they turned gay, but because they always had been gay. But many men, like my father, refused to admit to themselves that they were gay simply because they have everything to lose and nothing to gain. So, instead of losing all of their friends, family and respect from most of society, they force themselves to fit the mold that is expected of them. Date girls, get married and have kids. Unfortunately, now there is not just one man suffering, but an entire family that was created from the effects of homophobia.

It basically comes down to this. People are born gay. Why would anyone want to become gay? What in the world could they possibly gain from it? I don't know about you, but I have never even considered sucking a dick, and I have considered doing some crazy things in my time. I like pussy and I have always liked pussy. I never even had to think about it. I am not going to lie and say that I feel totally comfortable around a bunch of gay guys, but I sure as hell will not persecute them for it. Fuck oppression. Whether you oppress people because they are gay, or a certain race, mentally or physically deformed, you are blaming that person for the way that they were born. Think about it.

Kenny (San Diego)

#### Dear Kenny in San Diego,

*In response to your letter, FUCK YOU!!!!!! How dare you tell me not to use the word 'fag', you politically correct Nazi. Don't you think you're doing to me what you told me not to do? Remember the line you wrote in your letter "fuck oppression", well you're doing it now and you've made yourself a part of this problem that today's society faces, and that is not being able to say what you want without offending someone and having them tell you not to be that way. Anyway, it sounds to me like you've got some major issues, such as DENIAL. As I may remind you, DENIAL is not a river in Egypt. I can't think of a good shrink off the top of my head, but I'll leave it up to you to take care of your business. Hoping to hear from you soon. Later FAG!!!!!!*

-Vinnie "the Sinner" Sexton

## Unedited emails:

#### Scott / Dan,

Hey, what's up? My name is Rory. I just wanted to put my 2 cents in. Personally I think that SkratcH has way to many Ads in it. It's almost like flipping through a catalog of Record labels with a few blurbs of information here and there. That's my only complaint.

-Rory Rogers

#### Rory,

You're right. We hate the support! Actually, the pages with content hold a lot of content. It's not like our font size is 12-16 pt. like some publications. Have you read an issue front to back lately? Unless you're a speed reader there's plenty to read. And also remember: this damn zine is free. Besides, what's wrong with knowing what new releases record labels around the globe are puttin' out?

Sincerely, we appreciate your feedback and continue to read the monthly asswipes we produce.

peace,  
scott, SKRATCH

#### Dear SkratcH,

I've been reading your zine for I guess about a year now and had no arguments until now. Yesterday I picked up a copy of your August issue and some how opened to an article intitled, "How to be Cool." At first I passed it over as satire to read later, but then my strange curiosity got a foot hold and I wanted to see exactly what Dug had put to print. I was amazed with the lack factual content in this article. It portrayed a bunch of uniformed kids, tring desperately to be cool in their matching zoot suits and fedoras. Now I don't mean to be rude Dug but I wouldn't call this investigative reporting. It was more of a story I would expect in the back of the L.A. times or the 7:00 o'clock news, somting someone didn't spend very much



## emails continued.....

time on.

my six steps to you:

STEP ONE: learn the topic before beginning to write about it.

STEP TWO: Not the backs of C.D cases don't count as research material.

STEP THREE: Don't give cheezy, saved by the bell type commentary on a subject that deserves fact as opposed to myth.

STEP FOUR: Never tell people what to drink, what to smoke, and for the most part what kind of car to CRUSE in.

STEP FIVE: Ska and swing have absolutely nothing to do with each other. They were both first being played around the same time (40 to 50) in two seperate countries. Therefore swing music could in no way be the Big Daddy of ska.

STEP SIX: Big Sandy is Rockabilly not swing! Please, for all of our sake, pay attention to reality. Clothes never broke a trend, bad articles on the other hand....

If I've been to rude I apologise, I appreciate a free press and every thing that goes along with it.

HIPPIE INCOGNITO

ps. does anybody know if the U.S Bombs are playing any gigs in the near future locally?

**HIPPIE INCOGNITO,**

*Hipple what? Cut your hair! It probably looks real stupid. If you want to see the Bombs- check the Epitaph website. And get some scissors. Snip. Snip. Snip. Bye Bye.*  
Scott, SKRATCH

Hey there,

I'm writing in response to a 13 year old George's letter. Look at America's youth. It's rather degrading when you got a 13 year old saying stuff like "suck my fat dick" and "your a god damn motherfucking dick head". What the hell did you say all that for? Did you really need to throw in all that crap to prove your point? I think not. Everyone is entitled to their own opinion but by using all those damn words you make yourself look really stupid. We're all happy that you aren't one of the so-called "Poser rudy's"...but what do you mean you know whats up? Is it cuz your uncle is a true rudy that your all of a sudden mr. ska boy? I remember the letter you're talking about and I agree with you to some extent, but next time save the "get your fucking facts straight bitch" for something else. Thanx..

Carrie

Garden grove, Ca

P.S. Hepcat and The Specials are still around, so what the hell are you talking about?!

**Subject: A comment on your fine magazine**

Hey Skratz,

I know everyone likes to write in just to bitch about other letters or someone or some band or WHATEVER....but I had to write in to say that Skratz magazine is very rockin'. I'm not gonna kiss ass and say I always agree with the bands you like to diss or the bands you seem to like, but your magazine is totally hilarious and your last release had a lot of really awesome interviews with a couple of my favorite bands. So basically rock on and please keep plugging the local SD bands 'cuz a friend of mine and I are trying REALLY hard to keep the scene here moving and alive.... Keep it up with the "I'm not crazy, You're the one that's crazy" section. I look forward to the letters you send but you never say if you got a response....? (you should post those too if you get them)

Rock on

Lisa from Club77

**A Special Outro:**

**What It's Like Typing All the Letters to Skratz**  
by Marcia Taylor

I've written for Skratz almost since its inception, so I've read the many letters sent by readers for almost three years. Now I've been typing letters to Skratz for several months, and it is an experience that is mostly negative. In fact, it's so negative that I often tell Scott that he couldn't possibly pay me enough to make it a pleasant experience. Why?

Well, first there's the level of discourse, which is commented on at least once a month by an intelligent letter writer, who, along with me, wonders WHY people write such stupid, foul-mouthed letters without one logical statement or valid point. I believe these letters are occasionally referred to as "rants". The dictionary defines "rant" thus: "to speak or declaim in a violent, loud or vehement manner; rave" or "violent, loud or extravagant speech".

I think it's the violent aspect I find most depressing, and hence troubling, in the letters I type. People are threatened with getting butt-raped and having their asses kicked if they've disagreed with the writer about the true meaning of punk, for example. I don't like to think what would happen if some of these letter writers had something really worth being angry about. If anything that appears in Skratz makes you that angry, you probably need mental help. Along with the threats, there's a real sense of hatred in some of the angrier letters, and that, too is disturbing. These guys hate the those guys because they live in Yorba Linda. This guy hates people who don't like ska.

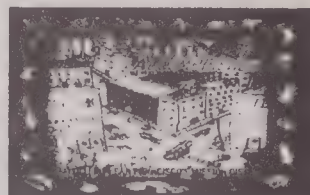
Another thing I really hate is all the name-calling, especially the use of the term "faggot". Why is it that so many guys feel they have to impugn the masculinity of a male writer if they disagree with him? Why, if he expresses some empathy with the female condition, should he "cut his dick off"? Does a guy have to spend his whole life proving that he deserves a penis by espousing a particular point of view? Is it only possible for a man to empathize with women if he cuts his penis off? And what about calling a guy a "pussy" or "bitch" because you disagree with him? Inherent in this insult is the writer's obvious belief that masculine=good, feminine=bad. There is actually a name for this kind of attack in rhetoric; it's called "ad hominem" which means, attacking the person rather than his or her ideas. And it's considered to be the last resort of someone who cannot intelligently argue his or her point of view. So think about that.

The lack of logic in many letters is absolutely amazing. Writers make outrageous claims, and then contradict themselves in the next sentence. If you're trying to develop an argument, you need to make a list of the points the person your arguing with has made. Then you respond to each point and attempt to prove that it's invalid. And nothing, not name-calling, not threats of violence, not big words will disguise the fact that you have nothing intelligent to refute your opponent's point of view.

Yes, after typing each issue's letters, I'm convinced that the world is full of hateful, violent people who feel entitled to verbally or physically abuse anyone who thinks differently than he or she does. And sorry, guys, I also feel there's a lot of you out there who have a very low opinion of women, because while I rarely see a letter from a woman that equates masculinity with evil, or who says that men can't do a variety of things because they're men, or who makes lame generalizations about all men do such and such, or who insults another woman by comparing her to a man, I hear lot of vile stuff about women from you, directly or indirectly.

I'm not naive enough about human nature to think that what I've said will change anyone's letter writing style. But perhaps this will. Each month, I will select the letter I find most annoying, ignorant, offensive and/or illogical, and I will label it as such, and then point out all its flaws. Believe me, I feel like doing this to several letters each month, but don't have the time or energy. So adieu until next month.

## San Francisco Mission? What? Compilation?

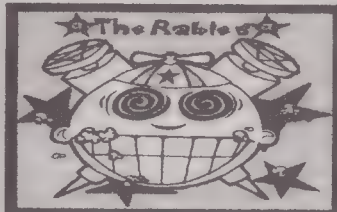


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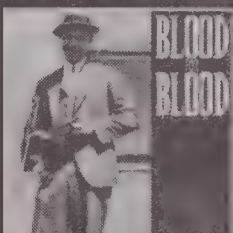
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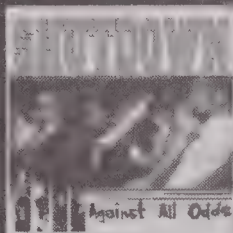
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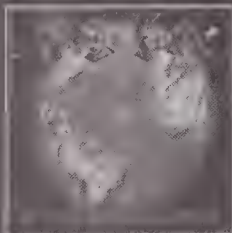
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# Concert Etiquette; Lesson number two.

by Ty Robinson

**L**isten up kids, class is in session. It's time for the second installment of my guide to better show going. It's been just over a year since we last met, and if my teachers intuition tells me correctly, you've picked up a slew of new bad habits. A variable cornucopia of social faux pas to replace those that I so wisely broke you of. So get out your pens and pencils, children. It's time to go to school.

Today's most common offense can be summed up in one word: panhandling. Begging. Asking for shit that's not yours. It seems that I can't go to a show anymore without at least one blood sucking leech hitting me up for some cash. I don't have a lot of money to begin with, and what I do have, I worked for. Why can't you buttholes do the same? It's not as though these people are asking for gas money, or money to buy bread and water for their starving children. It's usually a more selfish cause. Like a sticker or a tape, or in one case, these two girls came up to me and said "See that guy over there?", pointing at him. "Which one?" I asked. "The scary looking guy in the trench coat?". "Yeah, him", they continued, "well, he said he'd buy us a cup of beer if we gave him 10 bucks and promised to go hang out at his trailer after the show, so like, can we have 5 bucks?". NO! Get outta my face, loser! The fucking nerve of some people to come up to a complete strangers and ask for money. Don't roll over to me in your \$90 creepers, \$40 leopard skin shirt, \$140 worth of piercings and say "Can you give a poor punk rocker \$2?". No, you can't have \$2. Maybe you should have thought about that before you paid 50 bucks to get your kidneys pierced. Furthermore, you paid \$8 to get in here, you obviously have money coming from somewhere, so don't inconvenience me or anyone else cause you were too stupid to budget the money mommy and daddy gave you.

Here's something for a large contingent of you to think about. You are no better than anyone else. Your shit does smell. You too, are nobody. Oh yeah, you know who you are. Walking around with your nose in the air like you're all that and a pigs foot. The arrogance drifts off of you like the aroma off a camels nuts. Talking about how such and such a band "sold out" cause more than just you and your friends are into them now. Do you want a cookie cause you saw band before me? Should the rest of us apologize and thank you for discovering something everyone else would have seen eventually? Lick me. If you are walking through the crowd and you step on someone's foot, or you bump into them, turn and apologize or give them a little pat on the back, but don't act like you didn't do it. You just broke my pinkie toe, you know you did, don't be all aloof, like you couldn't feel the bone disintegrating beneath your fat ass foot.

If the band on stage isn't any good, chances are they already know it. Either they don't care, or are trying to work around it, but yelling "You Suck!" does no good.

They have the balls to get up on stage and create something, that may or may not be good, but they are up there for everyone to see, and it takes

guts to do that. I've seen many a horrible band, but I keep my opinion to myself when they are on stage. It takes very little courage for a nameless faceless person in the crowd to yell, "get off the stage!". Have some respect, cause odds are they are doing what you wish you could be, but never will, no matter how bad it is.

And how about all you old guys, will you just shut the fuck up already. Jesus Christ, if I hear about how great things used to be one more time, I'm gonna shoot someone. I respect the fact that you guys have seen and done a lot of things that I never will, but I was 3 years old in 1980, so I had to miss all those great Black Flag shows you won't stop talking about. It's time to let it go. Nobody cares that you opened for a band who opened for The Germs, or how you used to roadie for The Alien Assnoids. What have you done with you life since then? I mean, fuck me if the pinnacle of my life is going to come when I'm 20 years old, and if it does, I'll move on and accept the mediocre life I carved out for myself. If things suck so bad now, why are you still here?

Is it too much to ask for you heathens to keep the bathroom clean? God forbid I should have to take a dump while I'm at a show. How can I, or anyone else be expected to put cheek to porcelain if there's a layer of shit and piss covering the toilet? When I gotta go, I gotta go. Do you spray crap everywhere at home? I doubt it. So why is it that the second you walk into a public restroom any shred of decency or cleanliness you may have had, is left at the door. How about lifting the seat once on a while. Use your foot if you are afraid it's dirty. And how about a flush?

Again, use you foot. This isn't rocket science people. What's more disgusting than stepping up to the bowl and finding out what the guy who used it before you had for dinner lastnight? And here's a special message to any of you walking, talking birth defects who have the nerve to pee directly on the roll of paper. You are the lowest of the low. You have no place on earth, and don't deserve to go on living. But you will, so I curse you. I curse you and your children's children. May they be born with third nipples.

And last but not least, we come to dancing. Music and dancing go hand in hand. Where you find one, you'll find the other. But people, I implore you, leave the getting jiggy with it to those who are able bodied jiggers. Nothing is worse than watching the wretch inducing moves of someone who hasn't got a clue what they are doing. I'm all for having fun and enjoying yourself, but at the same time, have some pride. If you can't quite cut a rug, limit yourself to a little toe tapping and head bobbing. Moves that should not be attempted under any circumstances are (1) the running man (2) the roger rabbit and let us not forget number 3, the kid and play kick step. For those who can dance, watch what the fuck you're doing. I once went home with a gash over my eye the size of Tommy Lee's dong, cause some idiot elbowed me mid skank.

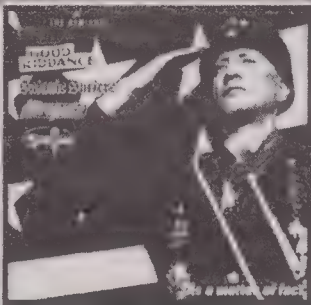
Until we meet again remember this; near a pigs ass there's pork. Huh? Wait, how about; love thy neighbor. Or maybe, ask not what your country can do for you but how you can sign up for an internship at the white house. Fuck it, just don't be an asshole. The New Kids have left the building.



you how fast this town is going to Hell! We're talking about an entire restaurant chain devoted entirely to making sex objects out of woman, a chain that hires only the women who meet its narrowly-drawn standards of beauty. It disgusts me. I was driving to work the other day and saw this big billboard for Hooters. Every time I drive past that Hooters billboard, I'll get a harsh reminder of how seriously *fucked* this society is. That's almost as scary for society as the world-wide symbolism of the popularity of David Hasslehoff is to the planet at large. You can understand how wretched it was for me to have to spend a day with a person that actually thinks Hooters is great. To top off my evening, I then saw a bumper sticker that said, "Drink until she's pretty". People are morons.

I don't plan on wasting a single more day this summer. This is the summer of 1998, my summer of punk rock fun! Anything that gets in the way of my summer of punk rock fun is an object of contempt. One week after the wedding reception from Hell, I saw the Stiletto Boys. Sitting at home alone listening to the Stiletto Boys on my turntable is a thousand times more fun than being at a wedding reception, so you can imagine how fucking amazing it was to see the Stiletto Boys *live* in all their rocknroll glory! I will remember that show for the rest of my life—that's how much fun I had. It was better than sex. More so than any other current '77 punk rocknroll band, the Stiletto Boys epitomize all that is beautiful about punk rock. Their songs are exciting, catchy, spirited, powerful, and infectious. You can hear the songs a million times, and they never get old. Their new 7", "Attitude Adjuster," is a fitting follow-up to the god-like "8-Track". Records like this make life worth living. No matter how shitty my day is, I can put the Stiletto Boys on the vinyl machine and inject myself with a small chunk of three-minute thrills. Live, the band was *everything* I hoped for—energetic, melodic, and chock full of the power of rocknroll. The power of rocknroll is the power to fill you with so much unalloyed fun that nothing else in the world matters for the 40 minutes that the band is on stage. It sounds like such a cliché to talk about a band being great because they make you want to dance and sing along. But when a band *REALLY* can compel me to do it with the undeniable sway of its music, that is fucking special. *I live* for the chance to experience that feeling, and the Stiletto Boys are one of the few musical outfits on Earth who can produce the musical sensations that create that feeling. It's like I went from Hell to Paradise in seven days, from the dark dungeon of drudgery to the delectable daze of dancing. Not every day can be that fun. So perhaps my 40 minutes of fun were made all that much sweeter by my trial at the wedding a week earlier! After all, it is the roller coaster of emotions we experience that make life so worthwhile in the first place. If I had fun every day, I would never appreciate how much fun I was having until I stopped having fun! But even on the days that are not fun, I can discover a brief period of fun through the magic of recorded music. Both Stiletto Boys 7"s can produce that kind of short-lived exhilaration. I'm lucky to be able to see the powerful, inspiring, intensity of a band like Sprocket and the rocknroll exuberance of a band like the Stiletto Boys in the live setting. Many of you might all think I live in a boring land of tourist traps and Amish farms, but these two bands are putting the place on the punk rock map! What a lot of people *don't* know is the story behind the Stiletto Boys.

The Stiletto Boys "8-Track" EP is a classic, but it's a record that would never have existed had it not been for some truly great timing (or was it destiny?). The band played a show at The Mid-Town in Harrisburg, Pennsylvania in the winter of 1995. In the crowd was Ron Zodiac, who was blown away by the band's 45 minute set of rocknroll greatness. He probably felt the same way I did after seeing them and felt the power of rocknroll at its most glorious. They played their originals, as well as covers of the likes of "Sonic Reducer", "Do The Pop", "Gigantor", and "Chinese Rocks". In the kind of act that defines the significance of DIY labels in modern society, Ron saw the band at IMMEDIATELY decided that he needed to put out a Stiletto Boys 7". After the show he approached the band about doing a record. So later that week, he went to practice and took the photos destined to appear on the "8-Track" sleeve. The following week, the band broke up! But the basement recordings and practice photos lived on, and the "8-Track" 7" was released two years later to resounding critical and listener (the only critics that really matter are the people who buy records!) acclaim. The band reformed shortly after, and here stand The Stiletto Boys in 1998 with another single on the street and two more on the way! I'm told that the NEXT record, "Five Finger Fury", is supposed to be even GREATER than the new "Attitude Adjuster" single! And that's saying quite a bit! Imagine the glee I shall feel when I finally get to put that record on the turntable—*I live* for that kind of anticipation! Perhaps the greatest statement made about the Stiletto Boys comes from Ron Zodiac, who says, "Their songs were, and continue to be, a synchronistic soundtrack to my life". I find such a statement inspiring because it exemplifies WHY record labels should exist—to get great records out into the world. A label person that has a passion for the music he/she releases represents all that is right with DIY punk today. It all boils down to the power of music to create exhilaration in an otherwise tough life. As I sat trapped by the tedium of a wedding reception, it was as if I had been locked in the cruelest prison imaginable. A week later, as The Stiletto Boys played "Don't Stop" and I struggled to keep my weary, sweaty body moving as my heart pounded in the sweltering heat, I felt as alive as I've ever felt. I had escaped.



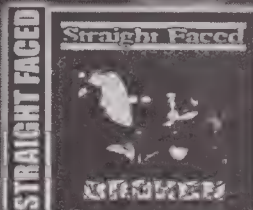
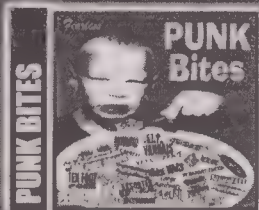
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# SCANTIONS AND PARKING SPACES

by Kevynn Malone

You're probably getting used to the grind. Been in school a month or more, remembering how much you don't like to study, homework becomes tedious, and the alarm clock beeps way too soon for you. Pencil boxes, P.E. uniforms, algebra or however the hell you spell it. Classes to be petitioned, frats, dorms, homeroom . . . whatever. Grades K-35 . . . It's school.

School for some. School for those who can afford it, school for those with credit cards that still work, school for those with parents and warm, fluffy poster beds. School for those who can, sometimes schooling for those who even can't.

My education consisted of the obligatory grades K through 12, and some college class smatterings in between. Life got in the way, and I honestly feel twinges of envy, spite and hopefulness when I pass the local community college.

I see the dressed up zombies, with miniature toddlers of their own coming in to my work. They've graduated already or they're married, or they're doing this and that, and blah, and blah and shuddup. I was dozing off in twenty-four hour donut shops waiting to take a shower when they were vacationing in Europe, squashing cockroaches while they were grimacing through tequila shots.

But now I'm here, still young ( I think). And as I think of my 118 hours worth of paycheck, I can still recall the TRUE joys of my school learning.

Break dancing in the boys bathroom, our parachute pants making it all so much easier. Throwing wilted pickles at the girls at elementary school lunch time, taking a girl to her senior prom, only for her to get bronchial pneumonia and spending the night with her at the hospital, skateboarding, Powell Peralta, Tony Hawk hair, ditching high school to watch the whole Twin Peaks television series on tape, reading during math classes and recommending lessons during creative writing, three-quarters of the class huddling by my desk as I explained "Catcher in the Rye" to them before tests.

I remember my fourth grade teacher accusing me of plagiarism, sleeping in general math in my

senior year. Yes, my senior year! (I was making up math credits, so shush!) I was the king of tardiness, wrote all my own parent excuses. My biological father writes even sloppier than me, so it wasn't as cool as I make it out to be. I wasn't that much of a problem, don't get that idea. I was a good student. I just got in trouble and suspended for a lot of stupid things. Tardies, water balloons, flipping off the principal, suspected drug use and "kick me" signs on teachers' backs. And I've seriously considered becoming a teacher - how horrible.

I don't think I even have one real college credit to my name. I've taken two screenwriting classes that were taught by older television writers, philosophy classes, English classes, and a course in police investigative techniques. I always dropped out in the last month of classes.

Why? Don't know. Maybe the employment thing took me, maybe my ever changing living places did the job. Maybe I've killed it all off myself. Maybe you did. Maybe it was Jack Ruby. Maybe it was the short story teacher who chose to make me read Native American literature instead of the Joseph Conrad, E. Hemingway, Kafka and J. Joyce in our thirty dollar book.

I like education, okay? Don't get me wrong. Don't write me back and tell me how wrong or right I am. Don't tell me anything because I'm ranting right now because the streets are clogged with college folk. And it reminds me of a lot of my own personal hits and misses in these last five years or so. It reminds me that, yes, I might be a better or more literate person for continuing my education while the life hand slapped me in the face after 18, but it's not like I'm not going back, not like I have any particular issue with anything, because I'm here . . . writing, books surrounding my apartment like a security blanket because that helped me get from there . . . to here. I'm glad at times that things happen the way they do, because without a boatload of confusion, real life and pain and hardship, I wouldn't be the same guy that I know. The human thing that I hate and love. I wouldn't be here . . . writing to you if I hadn't sponged everything positive in my ever-continuing education. I'm humping this typewriter for a purpose, I hope. And I hope that you're making love to your teachers and typewriters . . . then maybe we can talk, and you can share with me what you've learned. Maybe you can show me if you're learning, maybe you could tell me something that I could learn . . .

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A month later, and Im still numb. I dont feel normal. I dont feel abstract. I dont feel sane, but I dont feel insane. Numbness, complete and total blanketing numbness. Its overtaken me like dark clouds ten minutes before a solid rain. People ask if its hit me yet...I ask them if they can comprehend the personification of a scud missile upon impact. Typically they look at me funny and walk away. Ive adjusted to the social-leper part with some decency...I can actually look at myself in the mirror now when I shave. Friends comfort me with condescending lines like "If its meant to be, it would be" or my personal favorite, "its for the best". Yeah, bullshit.

I'm an egotist of the highest order, its probably my defining characteristic. Im a pushy, convincing, stubborn son-of-a-bitch that has a serious problem if things arent considered Kosher in the Book of Blitherington. I wasn't always this way though, 22 years of bullshit has helped me persevere and learn to stand up for what I believe in. Sometimes, I should and do get called on my bullshit. Im told I can be an asshole, that I never listen, that im selfish, and thousands of other insults that are on rare occasions, accurate. I dont always take criticism personally, its part of my egotistical personality. If its honest, genuine, and friendly, I'll at least give it a listen, typically I discard it like a long lost Wham! LP....

I'm regretting not listening more often, and now im paying a emotional price for it. Ive been blasted, my self image has been destroyed...my bulletproof skin has been peeled layer by layer and I now see the person I truly am. Have I earned this feeling? Probably.

I met the person i wanted to spend the rest of my life with. I have absolutely NO doubt in my mind that this was the person I wanted to raise my children. That this was the person I wanted to kiss in the morning before I left for work. That this was the person that I wanted to decorate OUR house with. I truly met the one and only person I can ever say I loved. I hid from the truth though, because it scared me. When topics like this would come up, I'd shy away from it. Commitment to anything has always scared the living piss out of me. She saw sides of me, that she wasnt sure she liked. She never actually asked me about those occurrences. Instead she just assumed this was how I would behave in other situations. Her parents hated me, based on one fucking stupid incident that I regret. An incident where no one got hurt except me. Im sure the pressure of hiding our relationship got to her, just as the pressure of needing to reconcile with her parents got to me.

After being with her three years, I still felt the same love for her that I felt the first time we went ice skating at the Disneyland hotel three years prior. I still felt that longing need to hold her, to rub her stomach, and to sleep next to her at night. I needed her and wanted her. I loved her with all my heart, all the time and work id put into this tumultuous relationship had summed up to my undying devotion to her.

Still, there were lingering things. Prior fights, times I'd been rude or angry. My egotism had got in the way, and she didnt feel right. I tried to explain to her that things had gotten better in recent months, but she wanted to hear none of it. She broke it off with me, one month ago...and Im not ok. I want her back...no..strike that, I NEED her back. Im having a difficult time coping with life without her reassurance, the confidence she gave me in everything I did. She was always supportive of me in everything I did.

Qualities like that in someone should be cherished. Instead, I didnt always appreciate it. If I could just go back to one month ago, I'd explain how I much I needed her to keep trying, to bare with me. To understand that I HAD improved my behavior and attitude. To explain that all the things we did end up talking about, naming our kids, what our house would be like, her taking our son (or daughter) to see my bands play, that she would move with me wherever I needed to go to school to finish my higher education. Maybe that was the problem, I put my needs in front of hers. I dont know. I just hope she picks up this issue, reads this column, then subsequently gives me just one more fucking chance. I'd give anything just to sit next to her in a movie theater right now.

Thanks for listening.

### ENDNOTES

1. You can contact Blitherington by emailing me at YerSoFake@aol.com (be sure to mention "Skratch" in the header or Im likely to delete it)
2. No, I'm not some emo fucker.



## I'm Still Bored...With the USA by Josh Rutledge

### This month's adventure: A Tale Of Two Saturdays (or) Why The Stiletto Boys Are Cooler Than Weddings

In general, weddings depress me. Not all weddings have such an effect on me, but the majority of them do. There are those rare occasions when the ideal wedded bliss becomes a beautiful reality. But that's the exception to the rule. The rule is a lavish ceremony that allows a young couple headed for inevitable divorce to celebrate a temporary arrangement that neither partner will have the conviction to stick to. The weddings themselves are not so bad- it's the post-wedding gathering of boring old fossils, screaming children, and village idiots known as *the reception* that I can't tolerate. After dodging the reception at my boss's wedding, I was stuck actually attending a reception on June 28th. I would ordinarily have no qualms about ditching the reception, but in this case the groom called me personally to ask me if I was coming. This guy was a childhood friend of mine, so I couldn't say something rude like, "Yeah, but are you going to have a party for the divorce, too?". So a few days later, I got in a car with three other childhood friends that I barely know at this point in my life and traveled to this wedding. Welcome to Josh's day of Hell.

I could have been doing a million better things on this day, but I was stuck at this fucking wedding! The reason that I hate weddings is the same reason that I hate any other social gathering of that sort: I hate hanging around phony people that I don't know and trying to make conversation. I'm not an ass-kisser. I can't do it. Rather than kiss ass, I'll sit in a corner and look bored. I'm not always anti-social, but I am when I'm around assholes. When I'm with my friends, I can sit around all day and talk. That's fun. But wedding receptions are NOT fun. After spending the wedding ceremony writing profanely snide comments on my program while the priest went on about virtues that I know the groom doesn't possess, the dreadful reception offered me one spark of hope- free Coca-Cola and free Yeungling Lager! So I drank my cola and my lager and sat there. And sat there. And sat there. Have you ever been in a situation where you just wished you could escape and do something fun, but you were obliged to hang around doing nothing instead? That's what happened at this reception. We even had to sit with these strange people we didn't know, who I believe we chased away after telling horror stories about what an awful husband the groom was going to be. I wanted to go write or watch T.V. or listen to music or play with my cat, but here I was trapped in the fiery pits of complacent Hell, with only a glass of beer to keep my soul from burning up. I didn't know whether to laugh or cry. Some cheesy D.J. was there playing a pile of musical shit, so we requested "Superfreak", and it was agreed that if they played "Superfreak", we'd go up and dance. The music was torture- When I heard Creedence Clearwater Revival, it was just about time for me to slit my wrist. The happy couple's wedding song was this awful Bon Jovi ballad. Bad taste doesn't get any worse than that(Maybe I'll marry an anarchist someday, and we can argue over whether our wedding song should be "I'm So Bored With The U.S.A." or "Do They Owe Us A Living". We could always compromise by agreeing on The Business version of the latter). So they finally played "Super Freak", and those knuckleheads at my table refused to go up! So since I was the only one with the guts to do it, I went up and danced to "Superfreak" while every fucking moron in the room watched me. Hadn't those fucks ever seen a person dance before?!!!!!!

Why do couples pay \$10,000 for a fucking party to celebrate their marriage when they don't even know if the marriage will be a success? Why not wait five years or so before having the reception? The happy couple was probably at the peak of its happiness. You have this big party, and everything seems so perfect. But will things seem so perfect in six months? I'm a big romantic, so I'm very cool with the idea of love. And marriage is great, too, if the people are sincere about it. But how many people actually get married for the right reasons, as opposed to getting married because they think they have to? If you marry the right person, it's bliss. If you marry the wrong person, it's a prelude to death.

Having just witnessed a wedding reception in its hideous entirety, I can honestly say that I would rather have a needle shoved up my penis than go to another one! Obviously, having a needle in my penis would be painful. But then when the procedure was over, I could go do something fun. Instead, I was stuck at this wedding reception, and I wasn't even driving! So I could not escape! I even had to go to the movies with a couple of the childhood friends that night, and listen to the one guy talk about how he goes on the internet to meet girls. What a sleazebucket! This moron talks to these girls on-line, and then asks for their photographs. If he likes the picture, he arranges to meet them. If not, he ditches them. This is another reason why the fucking internet sucks! It encourages superficial imbeciles like this person(What else sucks about technology: technology gave us the music of Prodigy. And technology gave us internet illiteracy- Have you ever watched people chat on the 'net? They have the worst grammar in the history of the western world: Person #1- "hey hows it goin buddy". Person #2- "Hey wus upman im jusst hanginn heer with my komputer talking to peeple is that whut yer doon now"). Then he started whining to me about how he met this one girl in Virginia who doctored her photo. So he went to meet her and discovered that she was twice as large as she appeared to be in the photo, so he's crying to me about how she was "dishonest" with him. If she hadn't doctored the photo, he wouldn't have even given her the time of day, so it serves the bastard right! In a bit of poetic justice, when he went to meet the girl, she started showing him all this wiccan activity she's into. He told me that he had never been so scared in his entire life! Good! This is how you deal with shallow guys- hit them with witchcraft! He's the kind of guy that goes to Hooters. They just opened a Hooters in York, and that just shows



ATTENTION: Dogs, Dog owners, Dog lovers, and Parents alike of the Playa del Rey Neighborhood

### KOKO'S STORY

Hello, my name is Koko. I am an 11 year old Chocolate Labrador Retriever. On New Year's Day of the year 1987, I was born in Grants Pass, Oregon. As a young puppy, I was brought down here to Playa del Rey to meet my master, Bill. I lived with him at 6505 Vista del Mar for the first 10 years of my life. Those were wonderful years. I was both his best friend and soul mate. The Ballona Wet Lands was my backyard and playground. I enjoyed running and playing ball with him in these wet lands and at the beach. I also had another companion with whom I grew up, Tuffy, my sister cat. The past three years were especially happy because I also had another master, Sean, who also loved me so dearly. Almost 2 years ago, they got me a new playmate, Besi, a Yellow Labrador Retriever puppy. I was to be her mother, friend, and mentor. Last year, we all moved to another house at 6501 Esplanade, as we started to build our dream house on Vista del Mar. Now, we live right in front of the Playa del Rey Lagoon. After a hard game of catch, and often against our masters' wishes, Besi and I would sometimes run and jump in the lagoon to cool off. We just couldn't help ourselves. What do you expect, we are Labradors. This was one of our most enjoyable moments. What a great life!

Last Memorial Day Weekend, my master Bill and our Aunt Laurie took Pele, our Dalmatian girlfriend, Besi and me for a walk by the jetty. Again, Besi and I couldn't help ourselves, so we jumped right in the water. There was this seemingly harmless-looking tiny whirlpool that caught our eye, so we swam towards it. In an instant, I saw Besi vanish before my very eyes as she suddenly was sucked in. Before I knew it, I found myself also being pulled under water. I felt my body being swallowed by the mouth of a 6 foot in diameter pipe. The next thing I felt was my master's hands trying to reach for us. He had immediately jumped in after us, to save us, but simply couldn't because he himself was being sucked in as well by this strong vacuum. I struggled and fought hard against the current so that I could reach him, but alas, I was too old and weak and lost the battle.....

The next thing I saw was Aunt Laurie reaching out to my master with a "God sent" large piece of driftwood to help get him out. After being rescued, my master then realized that this vacuum was being caused by the flow of ocean water rushing through a submerged 180 foot pipe that empties into the lagoon. I saw my master jump over the fence that divides the jetty from the lagoon and run towards the lagoon's gate. There I also saw, a few feet away, was an exhausted Besi lying at the bank. Then I saw the weirdest sight I had ever seen in my life. From out of the water, emerged a dog that looked so much like me, floating faced down on top of the surface. My master jumped in and gave this look-alike dog mouth to mouth resuscitation. Aunt Laurie, a registered nurse, came around and pumped this dog's chest. Apparently, one of the many neighbors witnessing this chain of events had called 911. The paramedics arrived and checked the dog's vital signs. They said that it was too late. They put her lifeless body along with Besi in my master's car. Besi was in shock. I could tell that she didn't like this. They left this other dog at the construction site at Vista del Mar for a little while, while they rushed Besi to the hospital.....

Then all I can remember is seeing my two masters crying in the company of some neighbors and hearing them say my name, as they laid this dog that looked like me to rest 4 feet underground. That is when I realized that, unlike Besi, I hadn't made it alive through that tunnel after all.

Now, I find myself in doggie heaven. I have several playmates here, including Dak, my boyfriend of 8 years. A lot of us are here just waiting to be reunited with our masters. I am very happy, albeit, that I do miss my family very much. I wish I could still be there to take care of Besi, who is still recovering from a bout with pneumonia.

I just wanted to share my story with my fellow doggie friends and their masters in our community. I wanted to warn you about this hazard that exists in our neighborhood. I understand that some of you have called city officials to rectify the condition of this dangerous area. Thank you. If this awareness helps prevent any of you from losing a master, a dog, or a child, then I would rest in peace knowing that I didn't depart from this world in vain. Take care and love each other well.

KOKO



# Confessions of a Techno Addict

## by Nick Navarro

When you hear the word "techno", I can safely guess that most of you think of a bunch of weird-ass kids in stupid get-ups out in some warehouse listening to fucked up music while sucking down pills of Herbal X like they were dinner mints. But today, I am here to tell you there is life beyond punk! Expand your mind, try something different, relax! I can guarantee you that techno can rock you just as much as punk, but you have to want to be rocked! I am here to share with you my own conversion

were filled with nights of drinking, drugging and dancing. It was these nights where I fell in love with techno. In between all the drinking and talking, there was dancing, which was fueled by booming bass and flowing beats. As I danced, I fell into my own world, where the music flowed through my head, where the disco lights shot through my body and a tingle ran from the tips of my fingers to my toes, encompassing my body in a wave of heat

to it in the car and at work. As my taste became more defined, I moved into Digital hardcore. This is some crazy shit. Take punk, mix it with Strife-like guitars, drum 'n' bass beats and anarchy, and you get digital hardcore. The best digital hardcore band by far is Atari Teenage Riot. With them, I found the main link between my punk heritage and the world of techno. If you don't have it yet, get it.

Please don't think that I've abandoned punk, ska and hardcore in favor of

"I guess to me it resembled moshing, except it was less painful."

to the bumpin' techno riddim!

When I first began to come into my own musical tastes, I was very narrow minded. I listened only to punk at first. Then ska came around, and I got into that, too. I went to the concerts and bought the music and sang the lyrics in the shower. Music became my life, my way of expression without having to use my own words. A little while later, hardcore came into play, and I expanded into the heavy riffs of Strife, Warzone and Ten Yard Fight. Up to that point, I was fully committed to keeping myself away from all other forms of music.

I listened only to these three genres cause I feared that even considering any other form of music would be seen as "unpunk". I closed my mind to all other music, and focused solely on punk, ska and hardcore.

Last summer, I was lucky enough to have the chance to go to Europe. About thirty other people from my school went on the trip. Needless to say, our three weeks in Europe

and pleasure. Right now, a lot of you are probably saying, "was probably just the beer", or "what the fuck is wrong with you?"

I'm sure the beer had some part in that, but the other part was all about the music. When I danced, I became someone else. I became the music, and it was with the music I danced. I guess to me it resembled moshing, except it was less painful and risky.

When I got home from Europe, I headed to the record shop by my house. I cautiously pored over the techno section, making sure no one was looking at me funny. I bought a couple of CDs and listened to them, and the more I listened, the better they sounded. One by one my collection grew, first the Crystal Method, then Fatboy Slim, Donald Gaude and Keoki. After that came Happy Hardcore, then Speed Limit and Monster Breaks. At first I tried to hide it; I only listened to it on headphones or in the house when I knew I was alone. Then I started to listen

child of disco and the synthesizer. I still own far more punk and ska albums than techno ones. But I have seen a whole new world that exists beyond the realm of punk, ska and hardcore. Techno is growing everyday, and the electronica community is every bit as strong and proud as the punk community. Techno is a new and growing voice of a world generation; it is a force that binds every person in every club, from Los Angeles to Ibiza to London to Hong Kong to Tokyo and every point in between. When you feel the bass and see the people move, you'll understand what I'm talking about. There's a whole new world out there, one full of good times, good music and good friends. Don't let it pass you by!

Peace, love and beats to all.

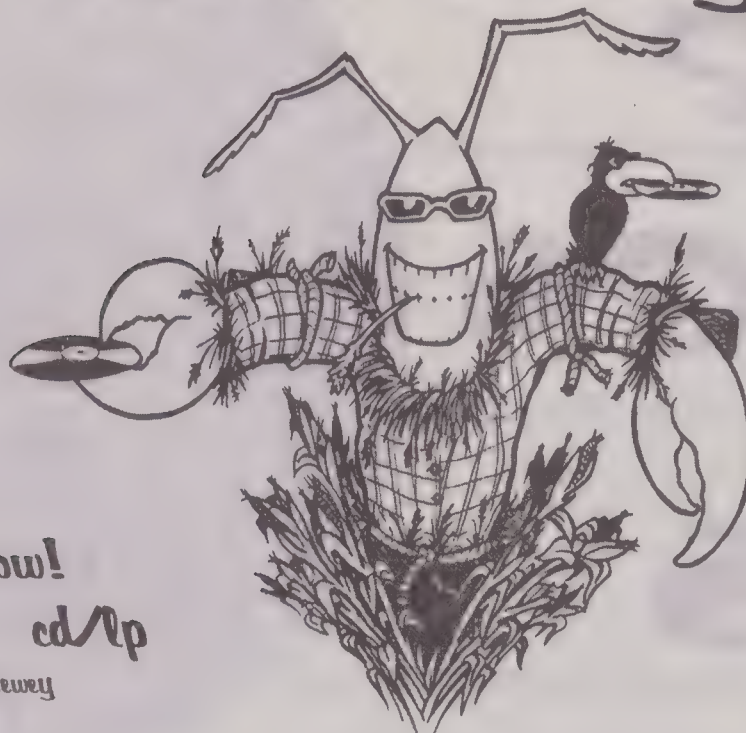
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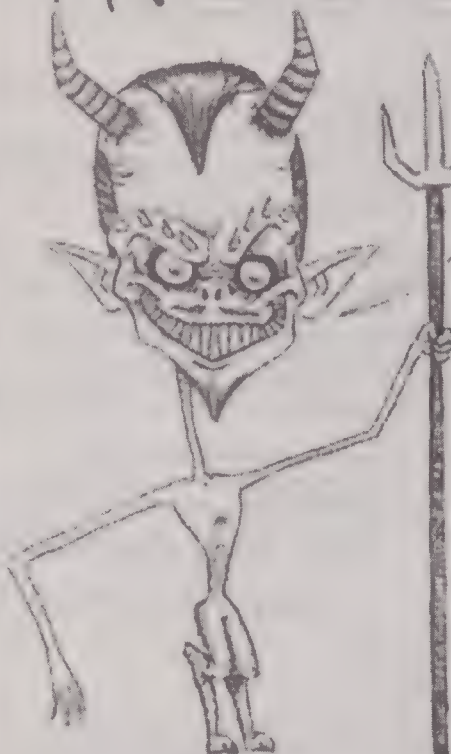
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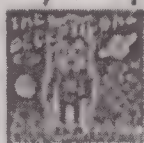
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# The Spec ials



I was lucky enough to get an interview with Lynval Golding (rhythm guitar) and Roddy Byers (lead guitar) -- who are both original members of The Specials, as well as Adam Birch (trumpet & trombone), who has been in the band since 1994. I had listened to their new disc, *Guilty 'Til Proved Innocent!*, prior to doing the interview -- but it just didn't have the same effect on me as when I actually saw them performing the songs live. They are all very talented musicians, and watching the singer, Neville Staple, onstage is like watching a step-aerobics class...NON-STOP movement! Between the loud concert going on behind us, and trying to decipher two very thick English accents -- Adam and Roddy, and one thick Jamaican accent -- Lynval...well, let's just say that we had to all pull our chairs up close and huddle for this interview!

Zann Zepar: What made you decide to get back together -- well, some of you! -- after such a long time?

LG: Boredom in Coventry!

RB: What happened was we were asked back by Desmond Decker -- the old Ska legend -- on the album, and we got some money to get as many of the guys in the original band together as possible. And it's fun besides to start gigging again, you know? It wasn't really a planned thing, you know? <smile>

LG: It was just a blast going in and making that one record <Today's Specials> because we hadn't played together in years...and getting to work with Desmond Decker, because Desmond is my hero, you know? He's one of the guys who inspired us musically from the Reggae-Ska time. So being able to go into a studio and make a record with your hero, you're not going to turn it down!

RB: It's funny, because we did the video for the album, and it was like the past 15 years just disappeared like we had never stopped playing together. Being back on stage felt exactly the same, you

know what I mean? The magic was still there.

LG: It was a good feeling, so we just carried on to where we are today.

ZZ: Why did you choose to do all cover songs on the Today's Specials' disc, rather than including some original material?

LG: That was a mistake which we all hate! <laughs> Just being honest!

RB: Neville Staple had this demo tape that had been going around to dif-

ferent  
people  
for a couple  
of years, and a  
guy that had the  
tape happened to bump

into Alec Campbell's manager and played it to him. Suddenly, we got this deal -- Neville's demo tapes, which were all covers -- that they wanted us to do. I would have loved to do a UB40-type thing, which not all of the band wanted to do. But like, it was a way of getting into the deal, so...but I think it was a mistake too.

ZZ: What do you think of the politics of the 3rd wave of Ska? How do you think they compare to the First wave?

LG: I think visually, bands like the American Bosstones have got themselves a more traditional band, so politically, they look correct. I think they are coming from the same place that we are...they copied us, so they must have some of the same views! <laugh>

ZZ: Are you still basically the same 'rude boys from the streets' at heart that you were when you first started, or have things changed a lot? How have you grown and/or changed?

RB: I think we're basically the same as we always were. After you get to a certain age, you don't really change that much, you know?

LG: I think probably the world has become very small, because with technical knowledge and all that, communication can be done in seconds now.

AB: Lynval was quite amazed to see the first car! <laugh>

RB: He's sees telephones, and thinks: 'Oh, these are great!' <laugh>

LG: <laugh> No, but my grandmother died when she was 96, and she thought she would never live to see some of the things that are around today. In her life, she was like, 'Wow! How do you do that?' you know?

AB: The Internet!

LG: Adam is the new breed of the band now, so he represents --

AB: I represent the youth of the band! The youth culture of the band...green hair, and all that! <grin>

"We hug each other,  
gay, it's because



ZZ: What do you think it is about The Specials that you have -- to this day -- such a strong influence on other Ska bands?

AB: My green hair!

LG: I think we wrote good songs! Songs about things we've done over the years, things that inspire people.

ZZ: Did bands like The Skatalites influence you in the early days?

LG: All of the early Ska music was played by the same band -- The Skatalites! They were the backing band for all the music that I grew up with. I was born in Jamaica, so therefore, that is MY roots!

AB: They were the band that got me into Ska music, so they were a big influence to me as well!

ZZ: What are the chances of The Specials going to Hellcat Records <Tim Armstrong's label> now that Way Cool Music has gone under?

LG: To tell the truth, the way I look at it, I think you cannot beat the independent labels, you know? Our music gets across better -- it's a family thing.

RB: Big companies just don't have that same 'personal touch'. They don't know the band.

LG: I'd rather, personally, get back to the smaller, independent label now. We, the band, are like a family, and we want that from our record company too.

RB: You don't have to compromise so much then, too, you know what I mean? Like with major labels -- they prefer to be more 'middle of the road' and play it safe. With a smaller

label, you can get away with a bit more things.

ZZ: I read this quote somewhere: 'Some might say that The Specials did more to expose and eradicate petty racial squabbling in the UK than any number of self-righteous, overly political organizations.' Would you agree with this, and why do you think that is?

LG: I think a lot of it is how the media tried to separate all of us: 'You're black, so you should sit on that side -- You're white, so you

should sit on that side' type of thing. But we all brought it together. And to me, that's how we changed things visually and musically. We brought two sides, or two cultures, together and made it work!

RB: Say a racist skinhead listens to our music, and listens to the words, it might just change his mind...hopefully anyway, you know?

LG: Like a racist will see Roddy up there playing with me, and from the racist's mind: 'those two guys shouldn't be on the same stage!' So He's bringing a positive message to those who would be racist, and even I am bringing a message to blacks who would have been racist: we can be together and make it work!

AB: "It's easy when you come out together -- no matter what your religion is, or what your color is, when we stand up together on stage, we're like this <crosses his fingers together> to show that we're all the same...no difference.

RB: We hug each other, and it's not because we're gay, it's because we like each other. <laughter>

AB: It's like a male bonding thing!

LG: I read that Lars <Rancid> said: 'the only good nazi is a dead one' you know? And as cruel as it may sound, it's true. Think about the last World War, how many lives were lost due to ignorance and hatred?

ZZ: Are you thinking about your next album yet, or have you written any

and it's not because we're  
we like each other."

new songs  
lately?

RB: Yeah!  
We've got  
loads of new  
material! We

all write together while we're on the road.

AB: It's great how we work together, because usually --

LG: Yeah! He's <Adam> got this great tune that we've all been working on, 'the needle don't stop' <he hums> -- it's about what we've been talking about: racism.

AB: It's a call for change -- this is 1998, and the problems are still here.

LG: It's a bit different from our last album. <grins>

AB: Yeah, on our last album I wrote a song about masturbation -- which is alright to say to people out there. Don't worry about it America! Just be proud and say 'I wank, so get on with it!' <laughter> Do it with pride! I'm a wanker, and I'm proud!!



LG: Yeah!!

RB:

Umm...Adam has  
his own ideas about  
things... <laughter> The  
Specials are all about different things

-- but there's humor there -- it's not all serious stuff.

AB: It's actually a true story -- about how men go to bars and undress girls, but never do anything...just mentally undress them, then go home and beat themselves off all night.

LG: And Adam had to sing it -- because no one else would! <laugh>

ZZ: Do you guys follow American politics?

RB: About as much as American's know about English politics.

AB: We know about Mr. Clinton's 'state of affairs' -- and basically, it's the same shit we get in England!

LG: And we say he's guilty, but he's <all three guys say at once> Guilty 'til proved innocent!

AB: And Americans aren't really saying the basic things, like how he's running the country, their saying: 'did he shag her or didn't he shag her'?

ZZ: Oh come on -- he shagged her! <grin>

AB: Oh yeah, he shagged her rotten, baby! <laughter> But does it mean that he's not a good person to run the country?

So there you are -- this article really reflects the personality of the band...they have a very serious side to them, but they aren't afraid to clown around. There is a lot of love between the members of this band, and it shows both in their music and in their actions towards each other. This is a bunch of genuinely caring men who have been around a long time, and would like nothing better than to make a positive impact on the world.



# ILL REPUTE

OXNARD, CA

## Interview by Becky Horser

I drove up to Oxnard from The Valley to catch ill repute at their rehearsal studio. They were practicing songs getting ready for their upcoming West Coast tour in September. I pulled up and heard through the walls an ill repute classic "Sleepwalking" blend right into one of their new ones "Open Window" and I knew this was going to be cool!

Becky - I was listening out front for awhile and I heard "Sleepwalking" which is one of my favorite songs. Are you guys doing a lot of older songs?

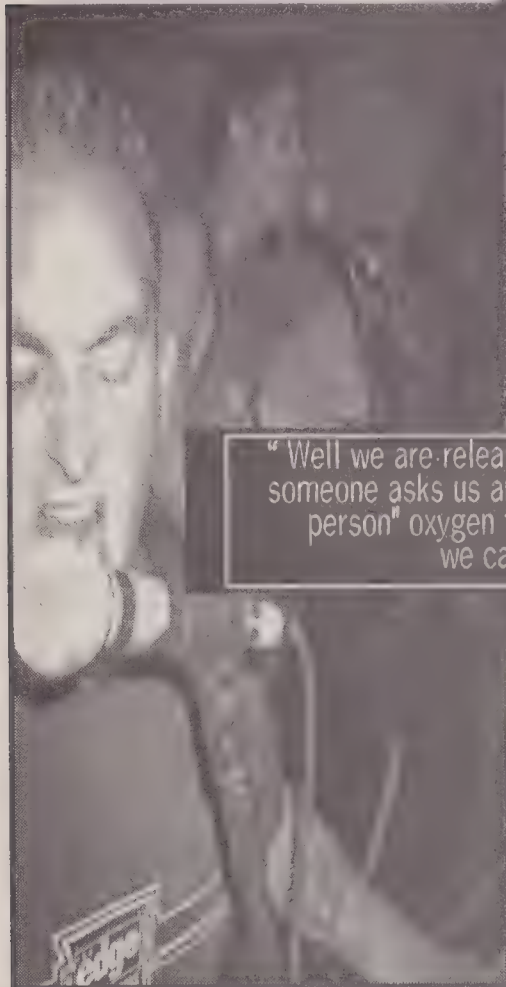
ir - Well we are relearning a lot of the older stuff so if someone asks us and we have time, and Tony's "old person" oxygen tank has charge left - hahaha, we

records throughout the years and a lot off the last two - "Bleed" and "And Now..."

Becky - What kind of reactions do you get playing the new stuff live?

ir - Extremely positive! We recently played a show where the crowd wasn't necessarily there for us, but when we played the response was way better then we expected.

ir - I even saw people singing to the new stuff which really stoked me out considering the new CD has been out only about a month.



"Well we are relearning a lot of the older stuff so if someone asks us and we have time, and Tony's "old person" oxygen tank has charge left - hahaha, we can play it for them."

Becky - Your new CD definitely has gotten back to that classic "NardCore" feel, but I notice new faces, explain that.

ir - Well we are all "card carrying members of the Confessors Club!!" - hahaha (Everyone laughs and looks at Waxer)

Becky - What the fuck's that about???

ir - Never mind, inside. Anyway the new guys have actually been around the scene for along time, of course not as long as Tony hahaha. Waxer was the original drummer for Stalag 13. The collage in our new record has a picture of Forrest at 11, sporting a mohawk and an ill repute shirt. He has also been in many local bands, B.S.O.D. in '85, Solemate in '87,

can play it for them.  
ir - But we're not a band that lives off just their old shit either. We are really stoked on the new record and are getting a good response on it.  
ir - our set consists of a few songs off all the

"I don't know if we shaped anything, we were just having fun. If someone thinks that we did then thanks."

Spring Voodoo in '91, and Clenched Fist in '96. Joe Rivas has been around Oxnard along time to. He comes to us via Dignity in '88, and his other current band Burning Dog. Chris is pretty old too, he actually even had NardCore legends Habeas Corpus play their first show at his house.

ir - So we all have deep roots into the old NardCore stuff, but we love alot of the new stuff too. So we hope that shows also.

Becky - If Doug Moody asked you, would you do another record on Mystic?

ir - Fuck yeah !!! That would be classic - punk as hell !!!

ir - But only if the art work would be as good as "Omelet" - hahaha

Becky - ill repute has shaped so much of Southern Cal's hardcore sound. What do you think about the way the scene and music has evolved?

ir - I don't know if we shaped anything, we were just having fun. If someone thinks that we did then thanks. The way the scene has changed is awesome. In the early days bands were getting ripped off by labels, promoters, and others. Despite that we still had incredible fun.

ir - The late 80's sucked because of all the nazi's and meatheads fucking up shows everywhere. The early 90's were better but, not so much as nowa-days. Any band anywhere can tour, put out a record,



and do something with themselves, and do it all pretty cheap. That's cool.

Becky - I know you get asked this alot, but are you guys "Straight Edge"?

ir - Well none of us do any drugs or what, but we don't really claim "straight edge".

ir - We might drink a beer here or there but not to the point of drunken idiots and you do need to use your head and not drive or put others at risk for your actions. That's the point we try to get across in the songs we have done that people might associate us with, "Straight Edge", but I feel people should be allowed to do whatever they want if it's not effecting unwilling parties.

Becky - How is the "NardCore" scene nowadays?

ir - It's good, lots of cool kids, great bands - No Motiv, Missing 23rd, Nasea, Voice of Defiance, Stand Your Ground, 3 point play, Boilerman, Destroy Babylon, Crevice, Burning Dog, River Bottom, Veteran Flashbax, The Rotters, The Hell Dragon's,...

ir - But were STILL trying to find a place for shows!

Becky - ( to Joe Rivas) I've seen you around alot and I've never seen you without your tattered "Social Distortion" hat. Where is it? Did it finally disintegrate?

Joe R. - I got that hat when I saw Social Distortion in the late '80's. Alright, I know it was worked and falling apart, but I loved my hat! So Chuck from "Good Riddance" took it from me and tried to burn it, but it wanted to live and wouldn't burn. So he threw it on the roof of the club they were playing, never to return to my head.

ir - (all) awww!

Joe R. - Chuck did gave me a new "Good Riddance" hat, so I guess that made up for it, cause it was the last one and they brought it back from Europe with them.

Becky - O.K. how about the standard interview question, Who were your influences?

(They were smart enough to say their names before answering this one)

Forrest - Dag Nasty, Minor Threat, old 7 Seconds and all old NardCore

Joe R - Adolescents, Slayer, Descendants, Social Distortion

Tony - Black Flag, Minor Threat, Black Flag, Bad Religion, and Black Flag. Oh and also Black Flag!!!

Waxer - Minor Threat, that whole scene and era, Misfits

Chris - NardCore bands, X, Germs, Habeas Corpus,

Becky - How about today, your favorites?

Forrest - Good Riddance

Joe R - Good Riddance, Lifetime, By The Grace of God, Slayer

Waxer - Good Riddance, Sick of it All, Fury 66

Tony - Bad Religion, Pulley, AFI, and of course Good Riddance

Chris - Well besides those there's Brand New Unit, Strung Out, Latch Key Kids, Fury 66

Becky - Let's wrap this up with you telling us about any tour plans. Where and when can people expect to see you?

ir - Well we are doing the West Coast in the end of September and we are trying to go up to Canada. It's been awhile since we toured, sometimes real jobs and scheduling get in the way of a major tour. Reality sucks sometimes....

ir - If anyone can help e-mail us at ir@4paragon.net or cndbiz@aol.com or write us P.O. Box 6408 Oxnard, CA 93031

ir - Yeah we need all the help we can get!!! hahaha

Becky - Any last words?

ir - No, I hate last words stuff

ir - Visit our "happening in a groovy kind of way" website - www.4paragon.net/~ir

ir - Yeah for all your needs, ill repete needs, I mean, never mind. Bye.

Becky - Thanks guys, Bye



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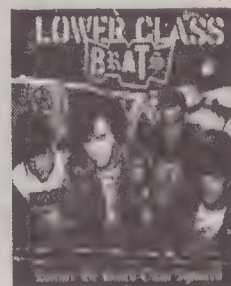
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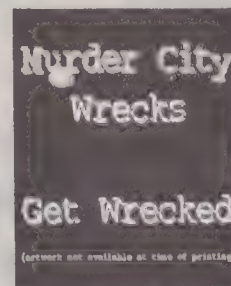
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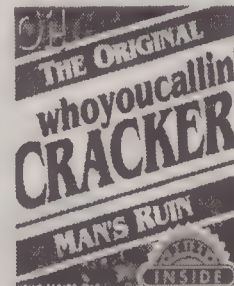
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Who is your favorite spice girl?

Sporty spice.

What about slutty spice?

I am going out with slutty spice.

Who is going to win the NBA  
finals?

I don't know, its tough to follow. I love the Utah Jazz. They are one of my favorite teams. I think Malone and Stockton kick ass. If the Bulls win again, someone is going to have to start assassinating people.

(someone else in the room) "They already got Jordan's dad."

Ohh, bad joke of the night! But that's good at the same time.

Do you have any favorite poets?

No, I have never got into any of that stuff at all, except for political hip hop like wiggity wiggity wack y'all. Waz up y'all.

Do you like Puff Daddy?

Puff Daddy is the

**POOR**

worst rapper  
that has ever,  
ever, ever  
walked the  
face of

Could

Avail  
be sign-  
ing to  
a major  
label in

the earth.

**avail**

the future?

Never say never. We don't have an agenda. Right now we are on tour and the thought of new songs and what label our next record will be on has not even crossed our minds.

What is the  
situation  
with

Lookout?

We don't have a contract with Lookout that could ever be up. When we want to put out a record, we sign this one page contract saying this is based on trust and friendship, bla, bla, bla, and we do a record.

Is it tough being one of the  
only non pop bands on Lookout?

We don't fit on Lookout records. Its that simple. We are like a rock band, you know what I mean. Everyone else is that 70's garage rock or pop punk or whatever.

by Art Vandelay



Yeah, you guys need leather jackets and



Converse.

I have some

Converse. We are

sponsored by Converse. They

give us free shoes. When

people ask me if we fit

on Lookout, I ask

them if we would fit

on Epitaph, no,

would we fit on

Fat Wreck Chords,

no, would we fit

on Columbia, no.

So I don't know

where we would

fit in. Its a

punk rock stereo-

type that everyone

is out to get you.

It is true to an extent

in a capitalist society.

Its like the pimp and the ho.

Wouldn't you make more money on

Lookout than a major?

Yeah, we probably won't owe as

much. Yeah, its weird, if you get

a signing bonus with a major, you

can make a lot of money. But the

reality is that you have to pay all that

shit back.



What do you

think of the

whole ska

thing?

I think ska is probably one of the worst forms of music in the 90's. I am talking about ska-core, this pop punk fuckin' wussy, honkie shit. The old shit and even the later stuff like The Specials and Madness and stuff like that

were fucking awesome. This shit that I fucking hear on the radio makes me fucking ill. But, I am really curious to hear Rancid's new record. I absolutely love them. They are rehashing the

styles that I love like The

Clash, Stiff Little Fingers

and Oi stuff like that.

What other stuff have

you been

listening to?

Hot Water

Music is the only modern band that I listen to. I listen to Ann Beretta sometimes and a lot of southern rock.

If you could make a compilation record of songs that people

probably haven't heard, what would be on it?

Certain Lynard Skynard songs, people

always think

they are a bunch of yahoo,

honkie,

racists, but

sing songs

about not

being

racist,

and not doing

drugs. Woody

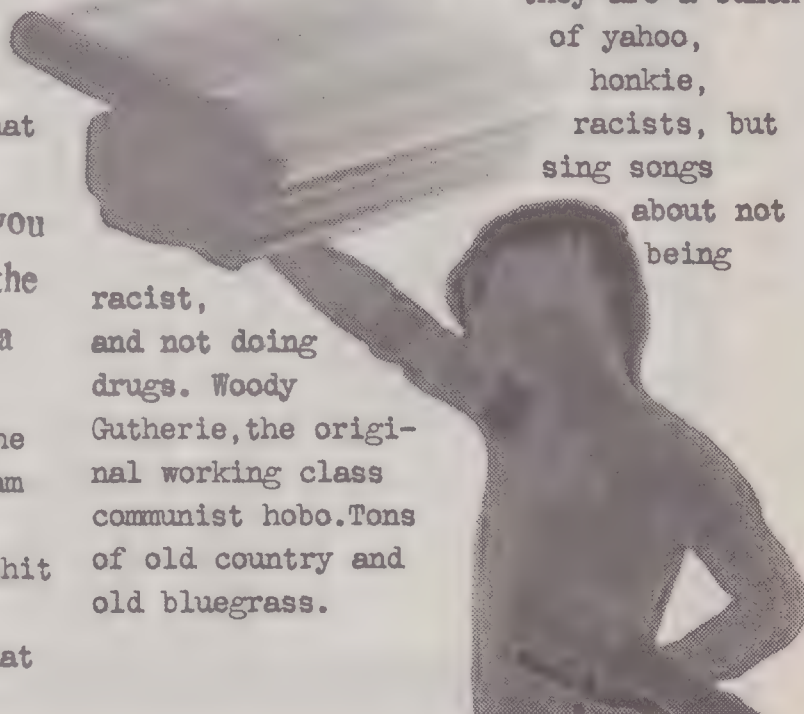
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of old country and

old bluegrass.





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The Show

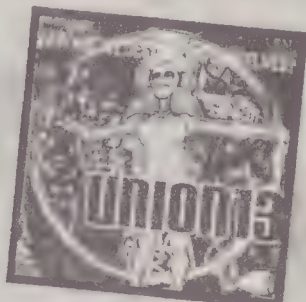
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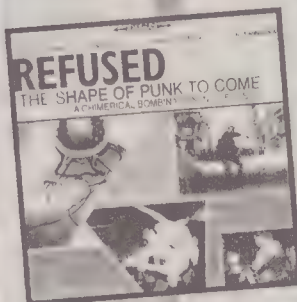


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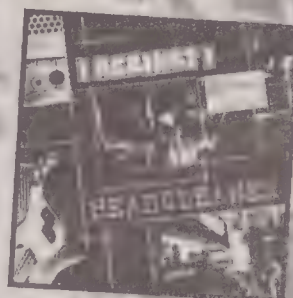


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so don't miss the bus."

-kerrang (kkkk)

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HEADCLEANER



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-kerrang (kkkk)

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## FLUF INTERVIEW

by David Turbow

I recently caught up with Fluf on a hot summer day at the Huntington Beach Pier, where they played a free show for Fender Guitars at the Kat'n Surf contest. Busting out classics like "Nirvana (Brass Ring)", "Sticky Bun", and "Peanut Butter", Fluf elevated me to a state of sheer bliss. They also played some of the stronger tunes from "Walkiki" like "Chocolate", "Skip Beat" and "Got Everything". From their newest album they played "Something Wrong" and "In It on the Net". After the show, I managed to squeeze in some questions as they packed up their gear into the new Fluf van.

Fluf is:  
O: guitar/vocals  
Josh Higgins: Bass/vocals  
Francis Winfield: drums/vocals

DT: I'm here with Fluf.  
O (Interrupts): Dude, you've got a Vox tape recorder?! Is it the AC-30??  
Ha Ha. (Joking about my piece of shit Radio Shack voice activated cassette recorder. For any non-guitarists, Vox makes high end guitar amplifiers that are used by bands like Oasis).

DT: It's the CTR-89 (Radio Shack model No. 13-1104)!  
O: I hope it's 30 watts. (Laughs some more).

DT: It runs on 2 double A batteries! When did you guys record the ..

O (Interrupts): No, you've got to say that we're on the beach.

DT: Oh, we're at HB, right after an awesome Fluf show.  
O: Thank you.

DT: Endorsed by Fender Guitars ...  
O: That's right! Of course! Is there any other endorsement?

DT: Mountain Dew?  
O: That's why we have a Dodge van. (Laughs)

DT: I was noticing on that song "Leo and George" from your new "Road Rage" album that you were talking about Ford cars? So, I heard that you guys are going out on the road with Jimmy Eat World and No Knife.  
O: Yeah, that's gonna be good. Real good! I'm psyched about that.

DT: When does that start?  
O: It starts on the 19th. We're going to play some shows with Sprung Monkey before that. Aww dude!! (Jokes about Josh being around the back of the van in it and having trucker's nut-followed by more laughter). Let's finish this thing!

DT: That "Something's Wrong" song of yours on the Honest Don's compilation, "Greatest Shits" ...  
O: Uh huh. That's the song that they picked. That was the raddest song on there. They liked that song.

DT: When did you record the album?  
O: Oh, I don't know. Four months ago. Five months ago... somewhere around there

DT: You usually produce your albums, but this time I noticed that the new one is produced, mixed, and engineered by Mark Trombino.  
O: I usually don't do that much engi-

neering. I have on previous records. But on "Walkiki", and on this record I didn't do anything. Mark Trombino produced and engineered everything. He did the whole job. He did a good job too I think, for just six days of recording. Making a record in just six days is pretty quick, you know?

DT: Is that song "The Ocean" (from your new album) about HB?  
O: No. It's not about HB. I wrote that song for the

Mother Earth compilation for

O: Uh huh. That's as much as I care to elaborate on it.

DT: The last line from the song is "I've got your fuckin' money!"  
O: (Laughs). Well, our relationship with MCA and Way Cool was sour from the get-go. But, we're all friends now, so it doesn't really matter. Conversation turns to my vintage Fluf t-shirt dating back to 1994 that Patay (from Rocket from the Crypt) printed with his company, Wagon Wheel Printing.

DT: I bought this at the ...

who likes which bands.

JH: All bands that are on Honest Don's I think I like. (Laughs). Tanner was the best band from San Diego.  
O: I'd say Dick Diamond was one of the all time best from San Diego! Ha ha

O starts joking about his fictitious relationship with Josh at the Loft (a notorious gay bar in Hillcrest, San Diego).



Photo by Klark Stansinn

Surf Rider Foundation that was supposed to come out. I wrote the song for that, because they wanted us on the deal with pollution and stuff, and then they told us that we weren't a big enough band to be on it!

DT: Wow, that sucks! Was that Dave Kaplan's (from Surfdog Records) deal?

O: Yeah, totally. Dave Kaplan told us that we weren't a big enough band to be on it, so we didn't make it on there. But, it got to come out on the Show CD.

DT: Now, we have drummer Francis Winfield here. When did you join Fluf?

FW: Probably about a year ago. I was in a band for about two years before that called Several Girls Galore in San Diego.

O: They've got an album out on Pushpin Records.

FW: We used to rehearse at the same place as Fluf, so it was a natural progression.

O: Chris Fahey from Costa Mesa recorded Francis' first song with Fluf.

Conversation turns to the upcoming tour, Tum yeto skateboards (where O works and Fluf has a website: www.tumyetoskate.com/fluf), emo bands, all ages shows (except the Casbah in San Diego)

DT: That song "Not that Kind", is it about Mike Jacobs (President of former label Way Cool/MCA)?

(Independent Music Seminar) in San Diego.

How's the state of the scene down there? Seems like a lot of the bands were having trouble-first getting signed, then dropped soon after. San Diego was getting pegged as the "Next Seattle".

O: Oh. Let's start over! (Laughs) Seems that way, doesn't it? Nah, people just want to make things hyped so that they don't have to do any work. Especially at major labels. They just want to say, "Yeah, we put out this record for this band. They're great. They're going to sell millions, but I'm not going to lift my finger to help".

JH: They're just trying to capitalize on what's going on.

O: That's right. They don't know really anything about music.

JH: They know about business. The almighty dollar.

O: I'd say Danny Goldberg from Mercury knows what's up. Gary Gersh knows what's up.

JH (Jokes): Mark Torno (Honest Don's) knows what's up. (Laughs)

O: Yeah, but he's not in the industry. He sells popcorn when he's not working our record. (Laughs)

O mentions new bands that are good in San Diego like Buckfast Superbeast, the UM Wongs, and Dewey Defeats Truman. Interview deteriorates into

DT: I think I'll end it. Thanks much.

Following is laughter all around.



## DOOM KOUNTY ELECTRIC CHAIR INTERVIEW

CHATting WITH JOSE CRUZ (lead vocals, guitar) AND CHRIS CRUZ (bass) VIA EL TELEFONO.  
PHOTOS BY CECILY

SKRATCH: You've just released the single "Homicide". What's coming up after it?

DKEC: After that we're gonna release more music...

SKRATCH: Good! I was hoping you guys would say that (general laughter all around).

DKEC: We've actually got, like, three songs in the can and just put out the next record, I guess. We'll probably put out a CD version of the single and then we've got a couple covers to go with it. We'll put out "Babykisser" and "Misery" and some other songs that we played at the Coconut Teaszer; including "Burn MotherFucker". We're

there so we decided to make a record.

SKRATCH: Jose, do you do all the songwriting, or is there a collaboration?

DKEC: So far I do it all, mostly out of necessity more than anything else.

SKRATCH: You seem to have gone through a lot of bassists.

DKEC: Yes, they seem to be exploding on us... thank God we have a drummer who stays.

SKRATCH: Yeah, Rob is cool. What happened to the other bassists?

DKEC: Well, they were friends. We had a couple of cats who were really good bass players but they kind of had different ideas about the band and the direction it was taking. We had Scotty for a while; he played a show with us at the Galaxy with Ozomatli --

SKRATCH: I saw you guys at that one. You ripped it up!

DKEC: Well, Scotty was playing with another

SKRATCH: Do you have a favorite DKEC song?

DKEC: Uh, no. Not really; that's like asking which one is your favorite child? I mean, all the compositions are great and it's not really significant which ones I like, is it?

SKRATCH: Well, maybe not for you but for the listeners it's interesting to know what the songwriter likes.

DKEC: Oh. Well, you write a lot of good songs so they'll clap long enough so you can actually get to the covers (general giggling).

SKRATCH: Right on. We dig the artwork on the cover for the "Homicide" single. Who thinks up the artwork?

DKEC: I (Jose) do everything except mow the lawn.

CHRIS: And play the drums!

JOSE: Well, I just took a picture with the digital camera, colorized it, etc... I did it in front of my brother in four minutes and he was like, WOW, MAN! I spent less time on that (the Homicide cover) than anything I've ever done, it all goes pretty quick because I pretty much know the vibe I want to get across.

SKRATCH: What are your plans for the future?

DKEC: World domination!

SKRATCH: Well, besides that, that's a given...

DKEC: We'll probably put something together within the next two or three months... we've been talking to some people who are interested...

SKRATCH: Who are these people? Are they record people?

DKEC: Yeah, well, we've had some smaller label interest; you know, labels who'd be willing to put out our record and not give us very much money... those kind of labels seem to be very interested in us (general snickering)... which is okay because it's better than no interest at all, you know?

SKRATCH: That's true.

DKEC: It's hard because we're from O.C. but we're not really part of that music scene. O.C. is kind of that happy-go-lucky, smiling, dancing-Debbie-girls with bad bob haircuts!

SKRATCH: How do you guys feel about blow jobs in the Oval Office?

DKEC: I (Jose) think that everybody should just mind their own fucking business, you know? Who gives a shit? I mean, what about FDR? He married a fucking Indian. And George Bush was fucking some old lady chick that looks like fucking Ernest Borgnine, man! And everybody knew it, man, you'd see him on the news right next to her and nobody fucking cared. The only reason Bush wasn't up for impeachment was because nobody had the balls to ass the bastard. That guy nearly broke this country. I mean, if our biggest

concern is the fact that this guy (Clinton) is fucking a 21 year old, man, and I didn't even vote for Clinton. You know, we couldn't get him for any fucking money laundering or Paula Jones or anything like that, we've got to get him for fucking a 21 year old? I mean, all these old white right wing guys who are so close to Jesus are like, "I wonder if he fucked her in the ass?" You know? It's fucking ridiculous. I mean, Clinton is a decent president, he actually seems to care about humanity, you know?

CHRIS: Decent?

JOSE: It's just fucking ridiculous.

DKEC: I just wonder why did she keep the dress? What'd she think, he was gonna sign it later on or something? (general, prolonged laughter)

SKRATCH: Where are you guys playing next?

DKEC: September 5 at the Coconut Teaszer at, uh, 10:15.

SKRATCH: Anything else you'd like to add?

DKEC: Tell Scott and Dan to put us on the cover. And give us like, four pages.

# DOOM KOUNTY ELECTRIC CHAIR

getting that ready for radio because most radio stations don't want to play it because of all the sound bites in it.

SKRATCH: How would you come up with the band's name?

DKEC: Well, you gotta figure the time that we put the band together; grunge was really big and ska and I wanted something that sounded kind of '60's motorcycle band hard roller derby; something that sounded pretty ridiculous and was multisyllabic and was really hard to get on a T-shirt. I just didn't feel any affiliation with the Orange County band thing so I just tried to think of something that was our own kind of geographical location. It's (Doom Kounty) kind of a fictional place... even though we're from Anaheim.

SKRATCH: Instead of Orange County Electric Chair...

DKEC: Yeah, I don't think Orange County wants us.

SKRATCH: We know you've gotten a review in the L.A. Times. Have you gotten any Orange County reviews?

DKEC: Yeah, Robert Kempler from the O.C. Register was the first one to review us; he wrote two articles about our band. After that Mike from the Times called up and said that he had seen the Register review. It was funny because we had sent him a CD about a year and a half ago and he never did anything with it 'till his buddy reviewed us. I guess he wanted the music to age... like a fine wine... (general laughter). But it was cool because it's pretty hard to get a good review out of that cat (the Times guy) and to get a good review about a heavy metal band, man, it's fucking impossible.

SKRATCH: When did you guys form as a band?

DKEC: Actually, the first time we started talking about it was at Lollapalooza in 1994. It was cool because it was one of the years where the bands that were playing were guys I know like Green Day and L7. I hadn't played in a couple of years and we just started talking about the fact that we were as good as any of these fuckers up

band, getting a salary and he called me up one day, kind of letting me know that he was interested in making more money.

SKRATCH: What a bummer... I hate that bullshit...

DKEC: Yeah, well, we just started talking that maybe Chris should just play bass and since he came on I think we sound a lot better.

SKRATCH: Yeah, you sound a lot tighter.

DKEC: Well, it was a business decision and I've (Chris is talking now) always wanted to play bass but I just didn't have the time before now. Finally we just said let's do it and it's really worked out.

SKRATCH: Are you guys planning on touring or are you touring now?

DKEC: Yeah we're touring just around the block and we're actually playing all the way over on State College... (general guffawing) No, we're planning on doing some out of town things; we'll probably be a lot more visible in the coming months. There are some people out of state who are interested in having us play so we'll see what happens with that. If it does it will be a shock; they say it will happen but --

SKRATCH: Do you believe them?

DKEC: They don't pay me enough to believe them.

SKRATCH: What's happening with New Zealand? You have a following over there, don't you?

DKEC: Well, New Zealand has had sort of a Gothic thing going on for a while. They seem to really appreciate that darker, Gothic music and so they've been playing a couple of our records over there for a while. They actually played our record on the radio -- the biggest radio show in the country -- hosted by the New Zealand version of Jim Carrey.





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TEEN HEROES  
INTERVIEW  
by Marcia Taylor  
photos by Jimbo Gray

Peter Berberich - guitar & backing vocals  
Alexis Haretakis - bass  
Jeremiah James - drums & backing vocals  
Issiah "Ikey" Owens - keyboards  
Jesse Wilder - guitar, vocals, keyboards

How long has Teen Heroes been playing together?

PETER: About four years.

Do you have a CD out?

PETER: We have one CD out. It has 12 songs on it and it's on the Glue Factory label. It came out nationally on

# teen heroes

JESSE: We're aspiring for greatness.

PETER: We're aspiring for something new.

JESSE: We try to make it pleasing to the ear, but as innovative as possible.

IKEY: It's pop music, but not the cliché of having the chorus repeat the same thing over and over again. We're striving for musical depth.

How would you describe your music if you had to put a label on it?

JESSE: We're still a gray area band, but there's lots of gray area bands now.

ALEXIS: I just tell people that we play rock n' roll.

What are some of the musical influences that you feel shape the kind of music Teen Heroes plays?

ALEXIS: That's hard. I really like the bass player from Elvis Costello and the Attractions [Bruce Thomas]. Radiohead. And, of course, the Pixies.

PETER: As a guitar player, I first played all of that lessian stuff. Later on I was really inspired by Brian May and Johnny Mar. Also the guitar player in David Bowie's band.

JEREMIAH: No one in particular. Anytime I hear music that is good, it sticks in my head and probably influences me subconsciously.

JESSE: As far as guitar solos go, I'd have to say it's the gui-

transition. I just write whatever comes out. For awhile, I was concentrating too hard, trying to write anthems, like "Neapolitan Girl," where the song repeats stuff over and over, so people will remember the words.

PETER: Your subject matter has broadened.

ALEXIS: I think writing whatever comes out is good. That's how my favorite musician, Tom York, does it. He just opens his mouth and shit comes out.

JESSE: If I have a melody, I've found that the lyrics are already in it; I just didn't hear them at first.

IKEY: I think that lyrics are almost like another instrument these days.

JESSE: Me, Jeremiah and Pete come in with songs. I usually write the entire structure, then show it to the band and say, "make it better," and they always do. It's less time-consuming that way.

JEREMIAH: It's like he brings in a rough draft and we all fine tune it.

Do you all get along pretty well?

JESSE: For the most part.

ALEXIS: Better than most bands.

Alexis, is it ever difficult being the only woman in the band?

JESSE: It is for me!

ALEXIS: I used to feel bad for the guys, because I felt like I was defensive. And at shows for a long time, people just assumed that I was someone in the band's girlfriend. I just want to be

# teen heroes

tarist from the Cars [Elliot Easton]. For songwriting, David Bowie. Also Pink Floyd and Sebadok. Actually, I don't know if Sebadok's an influence, but I like them.

IKEY: Kendall Burn, the keyboard player from Fishbone, especially on "Truth and Soul." My favorite band of all time is Sly and the Family Stone. I listen to Wyclif and Jurassic Five almost everything I listen to is hip-hop.

How does the band write songs?

PETER: Jesse for the most part writes the lyrics. I can't think of lyrics, ever.

JEREMIAH: I write some of the music; but I couldn't impose my words on someone else to sing.

Do you find that there are common themes you explore in your songwriting?

JESSE: Right now, I'm going through a

seen as a bass player, not as a "girl" bass player. It's probably impossible.

PETER: People should just look at the music, not at the musicians. But it's too bad. Last night, some guys we know in a band were recording, and they recorded "I want to fuck the bass player" about us. They thought it was really funny and played it over and over for us. It made me angry, like if people were saying it about my sister.

What kind of fan base does Teen Heroes have?

PETER: We actually have a broad base - kids who are sick of what's been going on [in music] for the last while.

JESSE: It's weird, but of the people who like us, every other band they like, I hate.

IKEY: Right now it's all ages, but I see it moving towards 21 and over in a year.

JESSE: Yeah, but if you play at 21 and over bars, the people don't listen; they're only there to pick up each other.

IKEY: I think we have AAA potential.

JESSE: Adolescents, Adults and Assholes.

JEREMIAH: Of course the name of the band attracts the younger crowd.



July 7, but the local release was on April 14. We worked on it from September of '97 to February of '98. We used the low funds method of working on it.

Tell me about your music. Is there an overall goal or theme that you're striving for?



PETER: The name is misleading. It sounds extremely bubblegum, which we used to be. But we're pulling away from that now - musical credibility is important to me.

How do you see the band fitting into a scene that's mostly punk and ska?

ALEXIS: The pop scene is really coming up now. In the beginning, it was difficult; because of Jesse's band, the Skalars, and Peter's being in Pocket Lent, people expected us to play ska.

JESSE: At our first show, in Las Vegas, we played for 4,000 people. The other bands were Reel Big Fish, Nerfherder and Kara's Flowers. When we came onstage without horns, the crowd freaked out

thing like it on the radio or anywhere else.

ALEXIS: We like playing with the Killingtons. They're a little closer. We love playing with 4GAZM.

Do you feel optimistic about your music being successful, even though it's different than most of what's out there?

PETER: Most of our better responses are outside of O.C., though things are getting better here. I believe that anything worth doing takes time, and you have to be willing to put in the time.

Any comments on the O.C. scene?

PETER: If kids get into the pop scene, I hope they remember not to forget the scene they came from; otherwise, you're in a rut just like



and started yelling "fuck you - where's the horns?"

ALEXIS: This one girl came backstage and wanted my autograph, but I felt really embarrassed. I wanted to tell her, "no, you don't really want it; I'm in a really small band."

Do you prefer to play shows with other pop bands?

JESSE: People tend not to give us a chance if it's not similar to the kind of music they came to hear.

PETER: It used to be that when you went to a show, all the bands that used to be different. Now shows tend to have bands with a more similar sound.

ALEXIS: We don't fit in anywhere.

JESSE: I don't understand. Our stuff isn't weird or anything, but I don't hear any-

## teen heroes

you were before.

IKEY: I hope bands feel free to continue playing what they like to play. There's nothing worse than seeing a band change directions...

ALEXIS: ...to please someone other than themselves.

JESSE: If people who come to our shows just sit or stand with their arms crossed, we'd rather they didn't come out at all.

ALEXIS: We want you to shake your butt.

JESSE: Remember why people go out - not just to watch the band, but to DANCE!

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# The Killingtons

The Killington

Interview  
by David Turbow

Lineup:  
Michel Bravine: Drums  
Chris Muench: Bass  
JK: Guitar/Vocals  
Bill: Manager

DT: How old are the band members, and where are you from?  
MB: I'm 22 yrs. old, and I'm from Boran Sur L'Oise in France. I've lived in the United States for 10 years  
CM: I'm 24 years old.  
JK: I'm 23.  
Bill: I'm from London

DT: Where is the band based?  
Bill: Long Beach. The OC Register printed that the band was from Huntington Beach, but that's not true. JK also asked them to leave out his surname, but they printed it. So, it sort of defeated the purpose of the interview. We don't want to be associated with Huntington Beach. It's a different vibe there. We're not meat heads.  
CM: We're not ska/punk. We did play some Planned Parenthood Benefits at Orange Coast College.

DT: What is Crash? Is that your record label (looking at demo tape)?  
CM: It's our management company. I guess you could say it's a company  
Bill: It's pre-Vince (Vince Pillegi of Milano Music Management who co-manages the Killingtons). This is like our 7th pressing of the demo tape.  
DT: I'd love to hear it (jokingly as I was given a tape that I thought was blank!)

DT: How long have the Killingtons been around?  
JK: A little over three years.  
CM: The demo was done over the course of two years with two drummers. Michel has been playing with us for about a year (at the end of October). Bill's (manager) been with us from the beginning.  
JK: He had an English class with Chris in High School. Chris moved here during his sophomore year. Chris lived in a different state for a while (refuses to talk about it)

DT: You seemed to emphasize that the band is from Long Beach rather than Huntington Beach. Which bands do you (have you) played with?  
All Members reply: Reme Bomb Factory, Action League, The Pressure (OC), Teen Heroes (OC), Treadwell, Wash, Wus, Ultrathin, Merbabies... (A discussion ensues about which bands are from which cities). Los Alamitos and Seal Beach are really in Orange County.  
Bill: Let's just grab the Thomas Guide!

DT: Didn't someone in your band play in Emission? How was Emission different from the Killingtons stylistically?  
JK: Our first drummer, Dan Hennessy, was in Emission. He was with us for two years. He still works with us, and takes photos.  
CM: Emission was more punk based or more heavy power pop influenced by Jawbox, Unwound, Sunny Day Real Estate

DT: Do the band members work or go to school? Would you like to do music full-time?  
All: We all work! We'd love to do it full-time!  
CM: Would you like to know what kind of work we do?  
JK: I'd rather not discuss my line of work.  
MB: I got into music and school went out the door! ...kind of like that.

DT: If you were stranded on an island and could only bring one tape/CD, which one would you choose?  
JK: Well, it's really gross, but I don't care. The Cure

"Disintegration"  
CM: Far "Water and Solutions"  
MB: Redhouse Painters

DT: If you could put together any line-up of bands at any venue, what would it be like?  
Killingtons: All-time favorites would be ... Mandoz opening up, then Dinosaur Jr., Sunny Day Real Estate, My Bloody Valentine, The Catherine Wheel, and The Cure. That would be a good show!

DT: You didn't even mention having your band play! That's cool.  
JK: I'd rather just sit back and watch. Ohh, we forgot about the Spice Girls. Gotta Love the Spice Girls.

DT: Other than your demo, what have you released?  
CM: We have a song called "Belly Dancer" on the Hey Brother: 4 compilation from Vegas Records. We also have an upcoming song on Glue Factory's "Songs for the Broken Hearted"

DT: Have the Killingtons played many out of town shows yet?  
CM: We played in San Diego. We're about to play in Victorville. (A discussion ensues about little Nazi punks, and how in Europe [particularly England] kids get their asses kicked walking around with swastikas. Then they talk about the incident at Malone's in Santa Ana sporting an SS tattoo where the doorman fought with Dennis of Action League.

DT: Chris, could you tell me about that tattoo on your leg?

CM: Yeah, I designed it myself for a friend who passed away. She was a dancer. Regan Riley.  
JK: I've only seen Chris drink like twice in his entire life. That night he drank.

DT: I noticed that you dedicated your demo to "Pop" Muench?  
CM: Yes, that was in memory of my father.

DT: Where have you guys been recording? Do you prefer Analog or Digital?

Band: In various places in Long Beach.  
JK: Mambo Studios. Rusty (Vista Place). Jabbz.  
CM: Our recordings usually vary from 8 to 24 tracks. 2" tape is the way to go.  
MB: If you listen to our recordings they all sound different.

DT: Have you guys shot a video?

CM: We did a low budget video for "Best I know" with our good friend Tambi Haron. It's not finished yet.  
Bill: It's still being edited. It should be finished in about 2 1/2 months  
MB: In about 6 months! We have bad luck  
JK (speaking to MB): Would you like to step outside?  
Bill: The video has to be sent to Switzerland for manufacturing.

DT: What are your plans for the near future?  
CM: Release a record and tour. Anything we freaking can do!

DT: Would you like to add anything?  
Band: We'd like to say thanks to the radio listeners at KUCI, and to thank John Halperin for the "Hey Brother: 4" compilation, and also Kevin Knight at Glue Factory. Also we'd like to plug a few upcoming shows: Aug. 31st at the Wreck Room; Sep. 5th at the Glasshouse; Sep. 8th at the Koo's w/ Jimmy Eat World, No Knife, and Fluf. (band joking at the end) Expect technical difficulties! Chris flicks things, and he buzzes a lot 'cause he's really "indie"! JK specializes in pedal failures.



"We don't want to be associated  
with Huntington Beach.  
It's a different vibe there. We're  
not meat heads."

# The Killingtons



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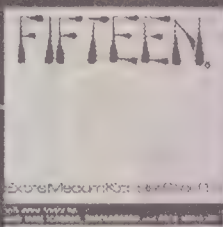
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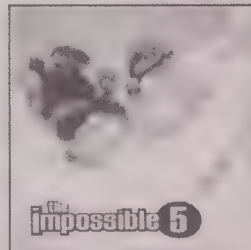
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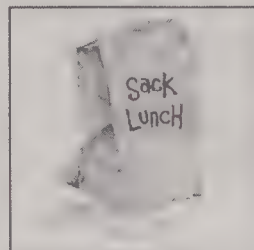


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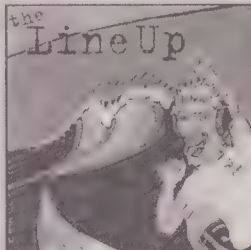
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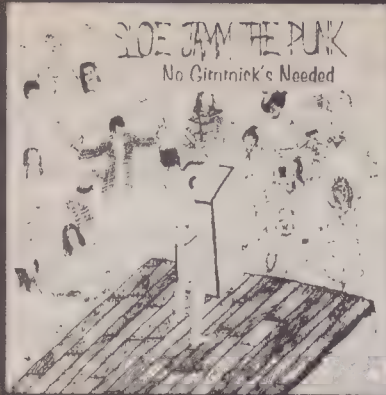
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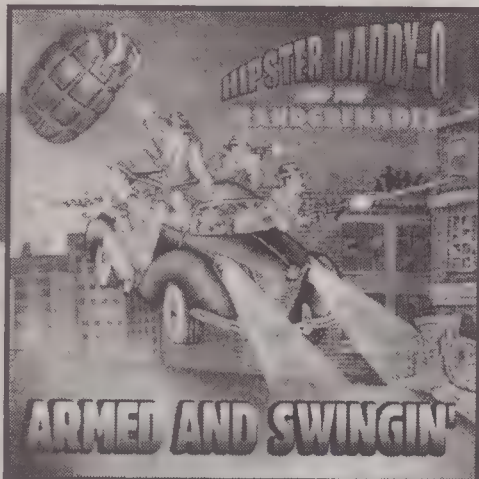
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## Blindspot Interview by Dees Bioga

Take one look at the picture below. So, what are ya thinkin? This Santa Rosa 7-piece have got be the gayest young lads in a band since the fricken Beatles. But in this day and edge, it's good to see some happy little go-getters. Don't ya think? With their new debut album, *Acceleration Zero*, these boys and girls kick in some serious 3rd wave ska, a little funk, and a lotta fun. Oh yeah. Damn, even as I'm typing this I'm smiling. Feeling a teensy bit gay myself, oh-ho! Damn, today was a good day.

David-vocals, Achilles-trombone, Jay-guitar, Nate-drums, Kim-alto sax, Jeff-trumpet, and Zack- bass. Zack was unable to be at the interview because he's being a camp counselor right now.

### HOW WOULD YOU DESCRIBE BLINDSPOT'S SOUND?

Well if you need a label, I guess it's a hybrid of Rock and Ska, I know that's a broad term, but are music has a broad variety of styles.

### PROS AND CONS ABOUT BEING IN THE BLINDSPOT?

Pro's: There's a lot of different influence that come together to make a truly unique sound.

Con's: There's a lot of different opinions that clash together to make it that much harder to get to that truly unique sound.

**HOW OLD ARE YOU GUYS?**  
Achilles is 20, David is 21, Jeff is 23, Kim is 23, Nate is 21, Jay is 24, and Nate is 21.

### WHO IS THE MOST PERSONAL/SPECIAL THING OR PERSON TO YOU?

Jeff: My lovely wife, Jenn

David: My music

Kim: My sheep

Achilles: Jeff's lovely wife, Jenn

Jay: Myself!!

### WHAT WAS THE #1 THING YOU WANTED TO ACHIEVE WITH YOUR DEBUT ALBUM?

A debut album.

### HOW DO YOU LIKE YOUR NEW ALBUM? what would have you changed if you recorded the album now?

David: I like it a lot, but it's just not nearly up to our live sound standards. I think we rushed a bit to get it out.

### BEST MOMENT IN YOUR LIFE?

Jeff: That's easy, my wedding day.

Jay: Hmm... It hasn't happened yet.. No wait! There! That was it!

Achilles: That's a tough one. One of them was definitely listening to Kid Dynamo play when we toured with them and thinking "Wow! That is the most intense music I've ever heard in my life!" There music totally envelopes me. Another is when Blindspot decided

to go full time in the new year.  
David: I'll let you know.

### IF YOU HAD YOUR CHOICE OF DEATH, HOW WOULD YOU WANT TO DIE, WHERE, AND WHEN?

Achilles: IF I HAD to die I would want it to be running into the capitol building of one o' them midwestern states with a bomb strapped to my back screaming, "Oh Yea! Well this little blue haired freak is going down and he's takin' all you slack jawed yokels with him!"

### WHAT ARE YOUR GOALS AS A BAND?

To have fun, go full time, and make enough to where we can quit our jobs and just play music.

### HOW WOULD YOU DEFINE A GOOD DAY?

Jeff: A relaxing day

Jay: Any day I don't die

David: I didn't even have to use my A-K, damn right it's been a good day.

Nate: A day on the road playing music

Kim: NOOKIE!!!

Achilles: I would have to agree with Nate on that one.

### WHAT IS THE IMPORTANT CHOICE YOU EVER MADE?

As a band it would have to be signing to Tomato head Records, definitely. Chuck has been just the motivation and inspiration we needed to take things to the next level.





**WHO IS THE BIGGEST INFLUENCE OR MOST ADMIRABLE PERSON TO YOU?**

Jay: Danny Elfman

Jeff: Joey Lawrence from his "Blossom" days.

Achilles: I need two for that one, Chuck Phelps and Tom Gaffey from the Phoenix in Petaluma.

David: I can't narrow it down to one, I try to learn something from everyone I meet.

**FAVORITE HOBBIES?**

David: I think I speak for everyone when I say music. On occasion I like to work out too. A boy's gotta keep his figure!

Achilles: I agree with David on the first one. I'm thinking about music 23 hours a day. I'm also pretty into computers.

Jeff: Music and computers

Jay: Well there's music of course. I'm also really into electronics. I would love to start making guitar amps.

Nate: I love to listen to CD's and pick out what's going on with the drums. I think about how it fits and how I would play it. It keeps me with a fresh perspective on my playing.

Kim: I'm into computers, but sometimes I just like to put on my old records and kick back.

**WHAT'S YOUR VIEWS ON DRUGS?**

Achilles: To each his/her own. I don't do much, but as long as they don't get in the way of your goals, who's to judge.

Kim: Legalize it!

**BEST THING TO DO AT MIDNIGHT?**

Kim: Sleep

David: Sleep

Jeff: Log on

Jay: Sleep

Nate: Grab a bite to eat

Achilles: I'm usually watching a

movie with Carley or something.

**WHERE WOULD BE YOUR #1 CHOICE TO TOUR?**

David: The world.

Jay: That pretty much sums that one up.

**HOW MANY RECORDS HAVE YOU SIGNED TO TOMATOHEAD RECORDS?**

Achilles: Technically we're on a record to record basis, but I can't imagine a label I would rather be on. It's more like we're partners from

both ends. We're family, if it ever stops feeling like that then it's probably time to move on.

**DO YOU SEE THE SANTA ROSA SCENE PROGRESSING?**

Achilles: Slowly, but surely. It's hard when the clubs and band are work again each other instead of with each other. On top of that the city doesn't help matters much. Right now Tom Gaffey is the guy that makes a lot of things possible. He tries to create an environment where anyone can come when they just want to hear good music.

**WHAT DO YOU THINK THE FUTURE HOLDS FOR 3RD WAVE SKA MUSIC?**

Achilles: I feel like it's definitely been on a downhill slope. I just hope that when the big Ska craze finally dies down the bands that have really been striving and doing it for the right reasons will get the recognition and support they deserve.

Nice young lads I tell ya. Perhaps, they will take the ska world and crumble it in the palms of their hands. And perhaps, you, the dedicated reader should grab hold of their brand (spank me) spanking new release on Tomatohead Records.

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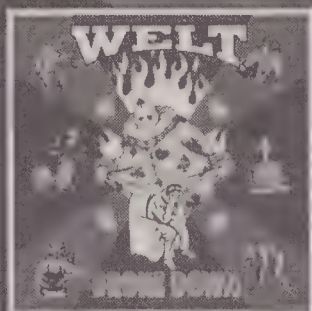
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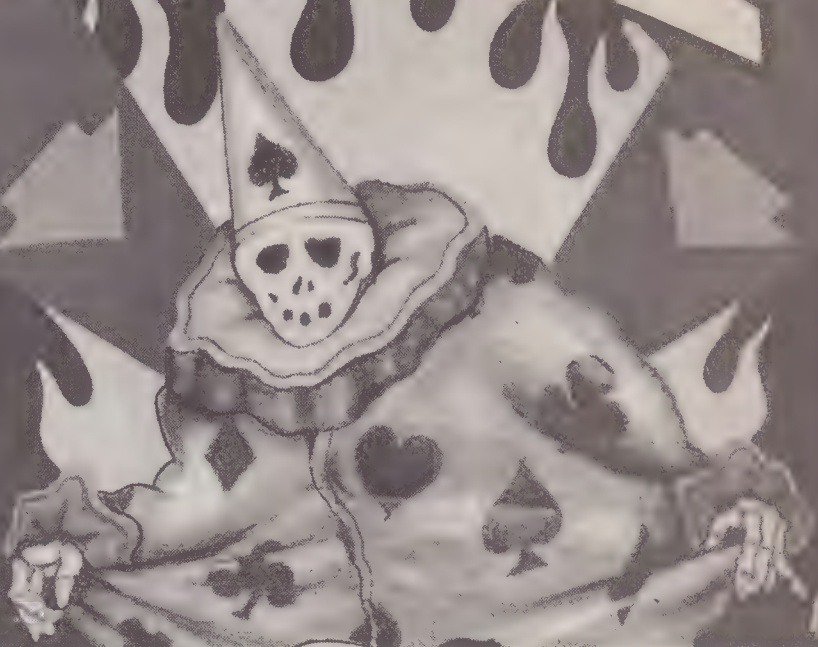
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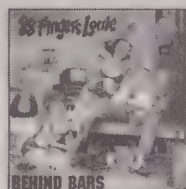
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# Spazboy Tiltwheel the mits warsaw

July 28 @ The Crow Bar  
Photos and text by Chad Rowdyism

This show was at The Crow Bar, formally the VELVET, when this place was the VELVET it was the best fuckin shit hole dive bar in San Diego, no bigger than your mother's living room, where all the touring bands that needed a place to play played. The VELVET was fuckin hard-core, but... apparently San Diego's 21+ scene wasn't hard-core enough to support a place like that (you have no idea how much it hurts me to say that). So the place changed ownership. The new owners cleaned the place up, they got rid of the cockroaches, patched the ceiling up, and worst of all killed one of the top juke boxes in the nation!! [flipside]. One good thing about the new place is the sound, they did improve sound.

Although they cleaned the place up the same bands are playing here (more or less) and after being re-opened for about a month it is slowly getting broken in. OK, now that I got all that off my chest...

Unfortunately I missed the first band, Warsaw, I'm told they are a ska type band and they were entertaining. I caught the last couple songs of the second band The Mits I'm not too sure how smooth their set went but I did hear them apologies a couple times before they were done, you make your own conclusion.

I was however lucky enough to catch all of Tiltwheels set, these guys fuckin kick ass! I can't really compare them to any bands that I've seen before, they aren't really hardcore punk or pop punk, they're right in the middle I guess. One thing is for sure, these guys play tight, and most of all with heart. I don't know if it just the beer, but a couple songs almost brought a tear to my eye. There's no way I miss these guys next time they play.



The next band up was Spazboy, I've seen this three piece play before and I was looking forward to seeing them play again, the chemistry between these lads is so great you can tell that they have been playing together for awhile and they were having a blast on stage, the bass player ended up playin only in his XXL fruit of the looms and his converse on this warm San Diego night and even walked out the doors and played to the passing cars on Kenter Blvd. These guys play some fucking poppy ass melod-

ic shit but not the normal overplayed type pop punk you come to expect from a San Diego band. Spazboy played mostly stuff off their new album but still squeezed in some old favorites to please the small crowd.

Through the bottom of an empty pint glass, there's my review of the show. Cheers.

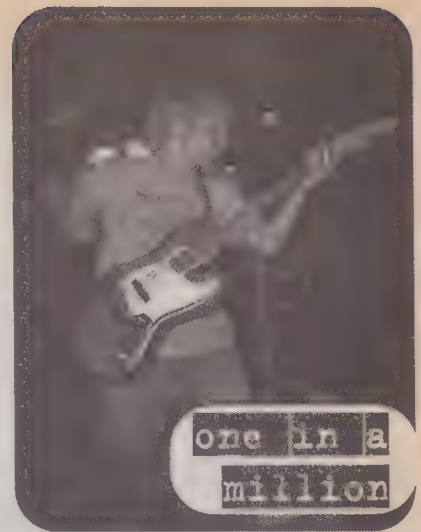
## SOUNDS GOOD MAGAZINE FAREWELL PARTY: ONE IN A MILLION DERBY THE DECAPITONES BANK OF BRIAN At Chain Reaction (formerly Public Storage), by Joe Licavoli photos by Scott W.

Bank of Brian kicked off the festivities with their hard like a rock style of rock and roll. Yes, the guest was local favorite rocker's, Bank of Brian. They seemed to have the audience in the palm of their hands belting through many songs off their new album like the blissfully repetitive, "Rock With US", the whimsical ballad, "Wish" and the electronic, "You And Her". The highlight of their set was when they played "Carla Yacenda song". When a few technical difficulties occurred during their set, lead vocalist, Kevin made an attempt to make a joke but without luck, while lead guitarist, Marcus busted out in a humorous free style rap. Nonetheless, Bank of Brian put on a terrific set that rocked the house, or shall I say, rocked the coffeehouse.

Up next...The Decapitones. Delighting the crowd with their fun and catchy brand of ska, The Decapitones seemed to have endless energy as they jumped around the stage. Trumpet player, Jarred got the crowd to interact as he ran through the audience making a few bodies shake their legs. "Maybe Not" and "Buckle Up" were some of my personal favorites. Heres a sidenote: The Decapitones have a line up change. They have added a saxophonist, a fine addition to their sound, and a (somewhat) new bassist. They definitely added a bit of spice to the party.



For those, who are unaware, Derby is a three years old (or close to three years) rock band and they rock- big time. Derby combines emotional lyrics, tight guitar lines, foot thumping drumbeats and melodic vocals. Their extremely powerful sound made even the most exhausted kid in the room wake up and listen. Pulling together some alternative and 80's rock to form their own unique style of rock and roll makes Derby who they are an excellent band in my book. Be sure to check em' out when they hit your town.



One In A Million tore up the remainings of the evening with their unique hybrid of rock-ska-pop. Although they have not played in a long while (about seven months), they were still amazing. The band, Dave on vocals, Joe on bass and Kyle on drums, broke up in December due to their bassist going away to school, but, decided to play one last time. I'm glad they did. They ran through many of the songs off their self-titled, debut album, from the upbeat, "One In A Million" (the song), to the electronic tinged "Hugo", to one of their older songs, "Simon" (a crowd favorite). When they were having problems with tuning, the guys were hilarious, as bassist Joe said, "I guess this is when people say we have no stage presence, look I'm on stage, I have stage presence." Hopefully it won't be their last show they ever play. If you did not have a chance to see them, you missed out.

-Joe Licavoli

## Deadbolt Helvis and the Helvettes Naked Lunch the Numb Skullz Alien 8

July 25 @ Bub's Whiskey Dive  
By Chad Rowdyism

Now here's a show I go to expecting something, here's some bands I've never seen before but I have heard some buzz about. I expected to go to a show and see the dark side of psycho-billy. I end up going to a pretty cool bar and having a head-on collision with a punk rock show in Oceanside and only 3 bux at the door to boot. I walk in and there's a hand full of marines and a small crowd, this is Oceanside anyways, and there's a huge American flag behind the stage, I'm guessing this is for the marines. Anyways I get there sit down and indulge myself to a beer.

To start off the night Alien 8 is scheduled to play, I get there a little pass the time the shows supposed to start and figure I'm gonna miss Alien 8 for the second time this week, to my luck the show started 45minutes late. Some guy announced the band and for some reason Alien 8 was playing under the name of Capitol F, I'm not sure if I missed something here or what, but this band Alien 8 or Capitol F wasn't to bad at all, they played some pissed off punk rock 77 style, but they mixed in quite a bit of other stuff, a little ska (no horns), metal and 80s new wave, they attempted to get this early crowd evolved in the show and did an ok job. They finished their set with a cover of 7 Seconds, err I mean Nena's "99 red balloons" and added their own little touches, I liked these guys, they weren't too shabby at all.



2 pitchers later, and a better size crowd, the Numb Skulls, took the stage, these guys took the stage with misfits style makeup on, their music was very similar too, and they kicked ass at playing it. These guys wasted no time getting the drunken crowd goin, there loud fast punk rock had everybody moving, in between songs they went back and forth with the drunken punks, they even threw out a couple cock rings and a video tape that they claimed had gay porn on it, into the crowd, the marines snatch this shit up, I kid you not. Anyways, these guys fuckin rocked, next time they play in my area I'm there.

2 pitchers and 2 pints of Sierra Nevada later (oh shit! I'm gonna have to drive home!) Naked Lunch took the stage, I've heard a couple songs by these lads on the Shitty City comp (SD DIY!) and I was looking forward to seeing them play live. So was the rest of the packed bar, the second these guys started playin the drunken mob went into a frenzy, these guys played punk fuckin rock, or at least that's what it sounds like when your drunk off your ass. They closed up their set with a crowd pleasing cover of FEAR's "I don't care about you".

OK, 1 more beer and I'm cutting my self off. Listen up people, like it or not Elvis died 21 years ago and he went straight to hell. He spent some productive time down there, Satan taught that junkie bastard how to play rock and fuckin roll, and he's back!!! and he brought a couple of his skank whores with him, Helvis and the Helvettes took control of Bub's Whiskey Dive, these guys kicked ass and the crowd loved em, (I don't know but it might have been the beer). They played some psycho-billy rock and roll and where entertaining as hell, the maggots didn't eat to much off the kings brains away because he still remembered his old songs (more or less) with a twist, I wont miss these guys next time they're in town either.

Next up was Deadbolt the self proclaimed "scariest band in the world" these guys played a mix between old surf music and Johnny Cash, they're a talented bunch of guys, I don't know if it was just because I was sobering up for the drive home or because of the punk bands before them go me too wound up, but these guys didn't do much for me, they tried hard to have an attitude between songs and start shit with the crowd, they tried maybe a little too hard, it seemed forced. Anyways I wasn't entertained enough to stick around.

One things for sure, this show kicked fuckin ass. Just when you start to lose hope for 21+ punk shows a show like this comes along and kicks you in the fuckin face with a steal toe. This was my first time at this bar and it for sure wont be my last. Well there's my review, the way I saw it, but then again, what the fuck do I know. Cheers.

## P-Town Pubsters El Centro All the Madmen Absolute Raging Maniacs

August 21 at Club 369  
by Dead-Ed

Let me tell you, after a Friday like I had, going to 369 was like dying and going to heaven. All the Madmen were just starting their set as I walked through the door. I had seen the band at various clubs around town and thought they were alright. But seeing them at a larger venue with better sound let this band show their stuff. This group's music, which is punk-based, with maybe just a hint of '50s rock-n-roll, packs a punch. I really liked

what they were up to. Go check them out.

I have to take issue with the O.C. "Weekly" review of El Centro in a past issue. The crowd loved them and so did I. These five guys let loose and did what they do best, which is play heavy punk rock and make people happy. Not every band has to be the next Sex Pistols or Clash to be good. They have a lot of talent, and I think it showed. No, I didn't get into every song, but overall, I think they ripped! Hey, go buy their CD --- It's worth it.

When the P-Town Pubsters took the stage, they were sulted up in all their individual finery. Joey in a full red plaid kilt, Sleepy in his pjs, Garza in some whacked out military uniform, T-Bone in was seasonably dressed in shorts, and their new drummer (whose name I don't recall, sorry) wore some kind of Martian head gear. What a fuckin' sight. From the get go, the band never stopped moving. In fact a couple of the guys were airborne about sixty percent of the time. This band is serious about its music and having fun. Just because they dress in costumes and their songs, for the most part, look on the lighter side of life, some people don't take them seriously. Let me say, lighten up! Loosen your tie, drop that fuckin' cell phone and get your head out of your ass! The P-Town Pubsters are oozing talent and charisma. Oh yeah, the show this evening was a blast. Audience participation was at a peak. At one point, Joey was pulling beautiful ladies up on stage to dance, and of course, the crowd on the floor was singing along and mixing it up quite nicely. If you missed it you fucked up. Go buy their CD.

Absolute Raging Maniacs really had a hard act to follow. I stayed for three of their songs and decided I'd have to see them another time. Out of a possible four stars, I'd give this show three and nine-tenths! Thanks P-Town and El Centro.

## 88 Fingers Louie Backside Osker Fighting Cause Hangar 18

August 22 at the Showcase Theater  
by Sarah

It was about time that 88 Fingers Louie reunited and traveled to the west coast to preview its upcoming release on Hopeless Records. This was their first appearance in southern California since breaking up in 1996. Four opening acts were scheduled to perform that night, including Hangar 18 from Corona. This four member band started out with a yawn. However, once these Cadillac Record signees warmed up, I was impressed. Similar to Home Grown, Hangar 18's music had a melodic/pop punk sound. The Wu-Tang cover started the first pit and "Throw in the Towel", one of the slower numbers, was catchy. However, the band had some trouble playing in tune.

Fighting Cause, from San Bernardino, was next on the line up. The band members were significantly older than the mostly 18-year-old audience. Although the band demonstrated some good song writing skills, the audience was a little bored.. The first couple of songs were old school punk, but the rest of their music was rock 'n' roll. Technically, FC played professionally and clean. On the other hand, this kind of music conflicted with the line up that night.

Osker, the trio from Kansas, roused the audience with some hard and fast punk. In comparison, their

music is like an earlier/heavier Green Day. Ironically, the vocalist/guitarist sang and made facial expressions similar Billie Joe's. To top things off, he kept making stupid, but funny remarks about the comments made by a few dissatisfied members of the audience. Most of the songs were pretty short, but they were catchy and stimulating. Osker is entertainment for those with a short attention span.

Backside, with its loyal, crazy and large fan base, got on stage with its perpetual energy and rage. Their music is derived from old school punk like Subhumans and the Clash blended with some '90s punk. "Get Away from Me" and "Misdirected" were just a couple of favorites that were played to the overly spirited fans. The audience-oriented vocalist took requests, let fans sing in the mic and jumped into the crowd a few times. Backside put a great deal of effort into its performance and seemed to be the crowd favorite for the night.

Finally, it was time for the long awaited 88 Finger Louie from Chicago. After reuniting this past year, 88FL managed to record a sixteen track album due in early September from Hopeless records. Before arriving on the west coast, the five member band toured the east coast, earning positive reviews. With John, a talented new drummer, and a couple of years to mend internal problems, 88FL came back a little older and wiser. They began the set with "Pick Up", a melodic punk/hardcore number that heightened the crowd's energy. 88FL breezed through some great songs like "Explanation" and "Too Many". The new songs are distinctly hardcore in comparison to the earlier material, and maturity is evident in the song writing. The new drummer kept a tight beat that blended well with the guitar riffs and vocals. Dan and Denis kept up with the humor I'd expected. However, they became upset that Californians haven't proved themselves to be as wild as people in Chicago. On the other hand, 88FL was nice enough to end the night with a couple of covers because "you guys love them so much". 88 Fingers Louie will be touring the U.S. as soon as the album is released.

## The Spider Cunts DrainBramaged Das Klown The Fixtures Teen Age

7/31/98 @ club bullock's  
by Tom E

Just south of downtown LA there is a place called Bollocks, a perfect club for punk shows. It's nice for a change being in an industrial area where it sure can get loud inside without any complaints.

Starting the night off were the Spider Cunts and their hardcore punk fashions and musical style. These four girls can really play some fine hardcore punk rock. With a sense of humor present in songs like "You have two faces and their both ugly" and that song about pro wrestling whose name I forgot. They had a lot of energy but just couldn't get the crowd's participation, maybe it's that "don't dance for the first band" rule that seems to be enforced everywhere. The pit and dancing that did occur was about a six or seven person pit, the majority were girls so that was a welcome change to most shows, but still not that impressive. I think every girl in the club got into the Spider Cunts. God I love it when girls say cunt. They did one cover, it was "Ignorance Is Plain to See" by Government Issue.



After a while a lot of the songs sounded the same, its your call if that's bad or not. It sounded alright to me, and it being their first show sober, well that's a pity, but I don't think any of the Spiders really cared. A short set from The Spider Cunts was over and Drain Bramaged was up next.

Drain Bramaged has this reputation of being the drunkest band on earth. This is a large claim to uphold, but I do believe that they just might be the real thing. The O.C. five piece just busts into some of their brand of drunk and immediately a lot of dancing and a nice sized pit occurs. Drain Bramaged are a very animated band with every one jumping around, singing and kicking things over. At one point, the band was sitting on the edge of the stage with some girl in the middle of them rocking back and forth while playing the classic "99 Bottles o' Beer". They played almost all of their second album Happy Drunk and a number of songs off I Won't Be. Notable songs were "God Song," "Brainwashed" and "Iggy." Since some songs required singing along, miscellaneous members of the crowd took over lead vocals while Johnnie continued his pacing and running in the pit. Blazing through a pretty long set the drunk punx had complete crowd interaction and reaction. Something was missing at the beginning of the set, I think they were lacking sobriety, and by the end they needed beer. Anyway to make a short story even shorter I found Scott, the bass player, and was happy to oblige the bands requests for beer.

After taking down a beer or two with Scott (Drain Bramaged), Weak Sauce and select members of the Feds, Das Klown were already playing. So I missed about half their set. I can say one thing though there was no sudden change in attitude or anything at least they didn't walk out on this one. From what I did see they put on a nice set of anger driven punk aggression. It was a good set and the crowd or "pussies" as vocalist A.J. put it - had a great time. So next up at the Know Records extravaganza were the Fixtures.

The club was packed as The Fixtures insinuated a pit with a resemblance to a piranha feeding frenzy. Everyone was there to see this band assault us all with Kevin who has been coined the "Pavorotti of Punk". Although they don't move around a whole lot, their energy was diverted to playing extremely fast. All their songs seemed to be at double speed tonight with Kevin taking on double duty drumming and singing. The Fixtures went on playing that punk style that they're best known for - a political, thought provoking punk with similarities to DOA and/or DK. Unfortunately, the set was very long and almost half of the crowd dispersed.

I didn't see a whole lot of Teen Age, but from what I did see they were a good band. Sorry to TeenAge but my ride was sick so we had to go. Also, apologies to Das Klown for missing at least half their set.

All these bands were great to watch and played well. Drain Bramaged, Das Klown and the Fixtures all have releases on Know Records that are great and should be looked into. All the bands at this show I recommend to the true punx, so watch out for them as they play a show near you.

## Cosmic Jukebox

Hogue Barmichael's, Newport Beach  
July 24, 1998  
by Peggy J. Casey

Do you ever wonder why people don't dance at live music shows? I'm not referring to those patrons with long faces and bitchy stares who sit on the sidelines and drink blue alcoholic concoctions. I mean those people who, with a cold beer in one hand and a smoke in the other -- not a LIT smoke, mind you! -- boogie their asses off, shake their groove thing, manifest that funky vibe...SITTING DOWN. They look like their dancing from the waist up but when you take a gander down south, you realize they are nailed to the chair. Now, this would be fine and appropriate behavior at most live shows and even welcome at any DJ 'Club' night but not at a Cosmic Jukebox gig. No, this music begs to be danced to...by the jiggy and bitchy crowd alike. And this was happily the case at Hogue Barmichael's on Friday night.

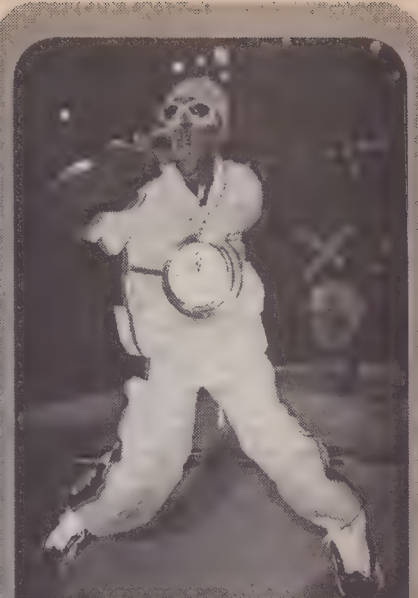
Cosmic Jukebox is a strange and intriguing band: half ska, half reggae, and half hard rock (I know that makes one and a half, but this is big music). They create a twisted mix of happy, mindful tunes that make the listener want to, well, get up and boogie (or at least get up and order another beer at which point one can think about boogying). This is music that is reminiscent of old skool Specials, Van Halen and believe it or not, Neil Diamond (hey man, Neil Diamond kicks ass!)

With a poppy horn section (sax, trumpet, trombone) and dramatic guitar work, Cosmic Jukebox puts forth some significant music. The horns are bright and tightly played with a sweet saxophone solo now and then to soothe the frenzied crowd. There are plenty of songs with a reggae backbeat ("This Time" a particular standout) and along with the band member's hawaiian shirts, it would be easy to label them OC - friendly ska.

But just when you've been lulled into this false sense of 'ska-urility' Sean Hall's guitar suddenly leaps out of the scripted song and takes flight. The song "Big Yellow Bird" is a revelation; sweet and slow intro, ska fusion chorus and then this soaring guitar solo that breathes new life into an old sound. I swear for just a second I thought Eddie Van Halen himself was sitting in on guitar. It was way cool.

With a solid bass line and deceptively creative drumming (Rosy is one of the best drummers I've heard in a while and he looks like he's having fun!), Cosmic Jukebox is a band to watch. Their music is not unlike a box of chocolates...it looks good, smells good and when you take a bite out of it, there's always a surprise in the middle.

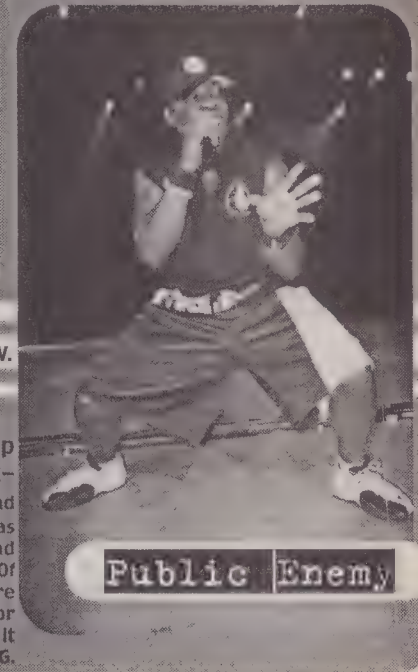
P.S. Check them out on September 11 at Hogue Barmichael's with...check this out... The Untouchables. Bitchin'! Cosmic plays at 9:00 pm. Call (909) 815-8199 for tickets or just to harass them...  
You can bug them on the web at [www.cosmicjukebox.com](http://www.cosmicjukebox.com)



Public Enemy



Cypress Hill



Public Enemy

Smokin Grooves photos by M.C. Scott W.

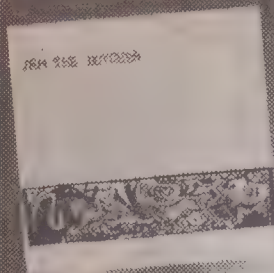
**THE SMOKIN' GROOVES THANG** August 14th @ The Universal Amphitheater  
featuring: The entertainer of da 90's, Busta Rhymes, Gangstarr, Hemp in the name of Rap Gods, Cypress Hill, The legendary Public Enemy (Oh yes, some ol' school rap flashbax-word em up y'all, Black Eyed Peas, and the Flipmode Squad. My white posse was in effect and rolled up. Catching beats like a motherfucker y'all. I gotz to say the show was on hit. It was on. Most enjoyable was Public Enemy pulling out all the classics like "Welcome To The Terrordome," "911's a Joke," "Bring The Noise," and "Rebel Without A Cause." Many hits were sucked up when Cypress Hill asked fans to light up their own weeee-d. Of course, they got involved too and sucked the shit out of their own 6 foot bong! Crazy motherfuckas! Homey here needed some Excedrin y'all after all the fumes. Anyhow the whole thang was chilli. Highlights were watching Flavor Flav's changes in clock apparel, Busta Rhymes strip down to their boxers and shaking their Wu-tangs and after it all trying to find our wheelz in the parking lot or should I say parking lots! Gotta go y'all. -Audi 5000, Da Prince G.



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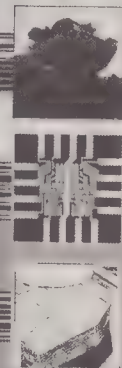
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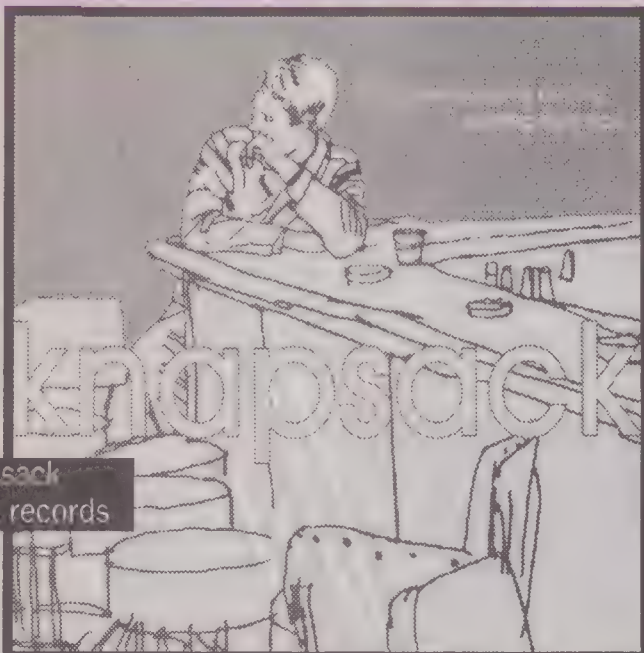
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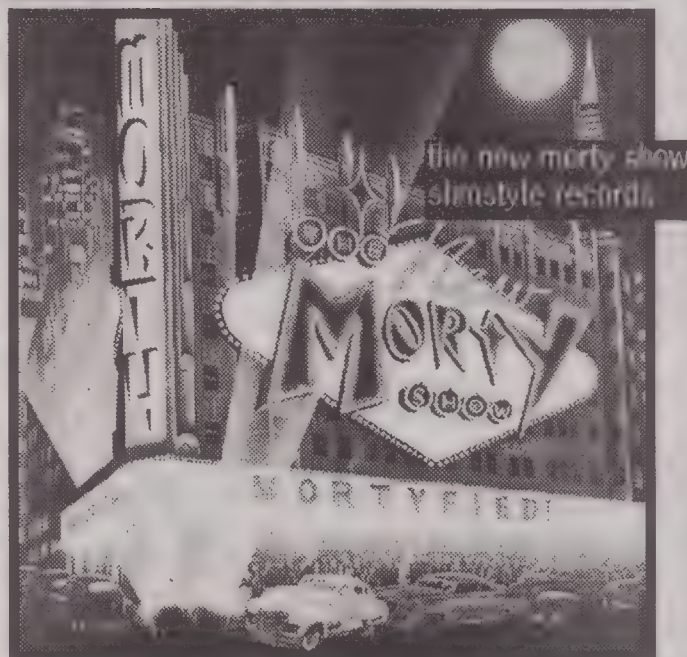
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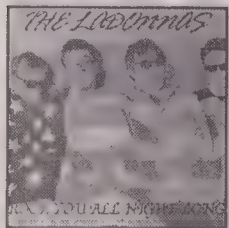
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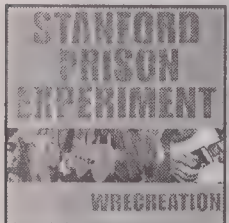
# EXPERT OPINIONS FROM idiots.



## THE LA DONNAS ROCK YOU ALL NIGHT LONG SCOOP POOCH RECORDS

The second release from this punk rock quartet from Denver, will get you bouncing off the walls with its constant fast paced drumming, whaling guitar, and screeching vocals that make it hard to always understand what vocalist Ross Kerston is saying. Their sound is very comparable to Apocalypse Hoboken if that helps. But The La Donnas tend to stray more to the rock genre in my mind rather than punk. It may be the constant breaks for Ben Jacobs' guitar solos, or it could just be that these guys are so tight they just don't have that sloppiness that I tend to like. In the end, this CD turned out to be less annoying than I originally thought. It may not have the power to "rock you all night long" but is a decent effort, check it out and pick it up.

-Digi



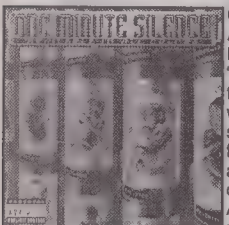
## STANFORD PRISON EXPERIMENT WRECREATION ISLAND

The long awaited follow up to Gato Hunch, Wrecreation shows that Stanford Prison Experiment can release a major label debut and still not abandon the basic elements that make them one of the more important bands of our time. Once again we get the scathing lyrical introspection and emotional social commentary of vocalist Mario Jimenez combined with the relentless, searing guitar attack of Mike Starkey, blending seamlessly with driving bass and the pounding percussion, which hammers with stop-watch precision. Wrecreation is no less aggressive than Gato Hunch, only less noisy. While sonic rawness has its obvious appeal, the higher level of production and increased dynamics on some songs ("Contusion", "Written Apology") does not lessen the sheer sonic impact of this work.

Stanford has this unique ability to hook you with a bass line ("Sweet Talk", "Machaca") or these sweeping guitar/drum combo riffs and then drop these epic changes that leaves you no choice but to flat out rock ("Nails That Stick Up Get Hammered Down", "Of Course It Is"). Melody interspersed with inevitability ("I'm a War"). Emotive pliancy with sawing riffs and time changes that leave me shouting lyrics I must know. The sadness of future visions brought to the present in brooding chords slowly churning ("Fine Line", "Hightower"). Thundering bass and drum attacks displaying anger and aggression so often felt, but rarely articulated like this. And while all that is going on, Stanford Prison Experiment are talking about things that matter and making musical statements like they care. They do.

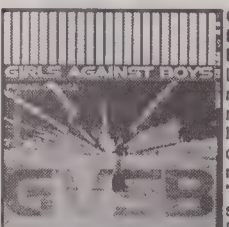
HIGHEST RECOMMENDATION

-Torment



## ONE MINUTE SILENCE AVAILABLE IN ALL COLORS BIG CAT RECORDS

"You 30 minutes to clear this fucking area" is how the CD starts, then following comes some of the heaviest guitar I've heard in a while. Throw in some warning sirens, and you have some scary shit going on here. The cover alone almost made me tremble in fear of giving this definitely scary looking four piece from the UK a bad review. I don't know what type of music genre is "the shit" over there in the UK, but this is like Korn butt raped Rage Against the Machine and One Minute Silence is their bastard mutant freak child. Vocalist Brian Barry releases his lyrics in a heavy rap style with lots of screaming. And in turn, driving the listener in a relentless bombardment of blazing track to blazing track.



## GIRLS AGAINST BOYS FREAK\*ON\*ICA DGC RECORDS

It usually takes me a few listens to hear the sure brilliance of a new album. That is definitely the case, on FREAK\*ON\*ICA, the new release from GIRLS AGAINST BOYS. Grinding guitar's hook the listener's attention span as the rhythmic vocals flow over the music to form an intense listening experience. The most notable tracks on the disk, include "Pleasured", "Electrico", and "Black Hole", which showcases some amazing scratching. GIRLS AGAINST BOYS new release, FREAK\*ON\*ICA, will definitely get you TO tap your foot and nod

your head.

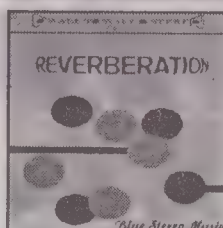
-Joe Licavoli



## ICED EARTH SOMETHING WICKED THIS WAY COMES CENTURY MEDIA RECORDS

It's time to be honest, I hate metal, in fact I despise it, but Iced Earth is an exception (somewhat). To describe their sound the only comparisons that come to mind are the musicianship of an early Metallica or Iron Maiden with a vocalist who is reminiscent of Bruce Dickinson (but not as many girly sounding screams). However, don't be fooled, this is not necessarily a good album; after two tracks Iced Earth becomes a bit monotonous with their metal style. Is metal dead? If wishes were fishes the answer would be yes, but I am afraid it's making a come back. I just hope that bands try to keep a certain level of musicianship and intelligence in the music which Iced Earth almost does.

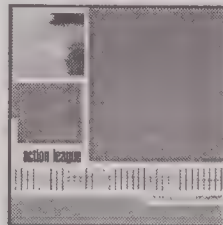
-Jason Chittenden



## REVERBERATION BLUE STEREO MUSIC TAANGI RECORDS

What can I say about Reverberation's newest effort, except get the no-doze out because it's going to be a long ride. Blue Stereo Music, lacks intensity and caused me to become a bit weary and jaded. Nothing on this CD really caught my attention, but the cover's moderately cool.

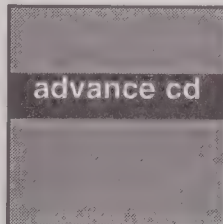
-Joe Licavoli



## ACTION LEAGUE INTERRUPT THIS PROGRAM VEGAS RECORDS

With Interrupt the Program, Long Beach based Action League has the same hard rocking guitar lines as their previous ep, while progressing into more experimental drum beats. After approximately three years of playing, they have reached their peak of rock-pop stardom. It's such a shame they just broke up. Sad as it is, this last album by Action League features a few hard rock number's flowing from the experimental as on, "A Sequence of Events", to the hard striking, "Son of a Gun". Action League's combination of perplexing guitar lines, imitative drum beats, complex keyboards, rhythmical vocals and thought provoking lyrics make, Interrupt the Stereo, a must have for any fan of rock and roll.

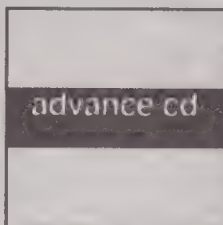
-Joe Licavoli



## VISION OF DISORDER IMPRINT ROADRUNNER RECORDS

I'm sure most of you don't really need to read a review of this, since V.O.D. has become one of the biggest names in hardcore today. V.O.D. has pretty much kept with the same blueprint from its last album of heavy, gut-wrenching guitars, and off-time riffs that the listener just can't get enough of. Tim Williams has kept with the same unique vocal style that helped V.O.D. become every hardcore kid's wet dream. The only real difference that "Imprint" offers is that the guitars sound very much like that of Coalesce, and the band hooked up with a major, full blown rockstar (retard) in Phil Anselmo doing guest vocals on the track "By the River". The only other thing of note is that it only took them 19 days to record and master. Gee, I wonder what they did with all the extra money they saved. I hate to break it to all you straight-edge kids, but they smoked all the money they saved with Snoop Dogg. (Just kidding! They probably don't even know Snoop Dogg, but the Doggfather is probably the only person who smokes more weed than they do.)

-Tomas Hedquist



## COVENANT NEXUS POLARIS NUCLEAR BLAST RECORDS

Covenant is the side-project of Nagash, who is more well known for his bass playing in Dimmu Borgir. "Nexus Polaris" is the second album from Covenant, and it has seen them go in a new direction. On the first Covenant album, "In Times Before the Light", Nagash and Blackheart (also in Dimmu Borgir) did everything themselves and what resulted was an almost slower and more doomy version of Dimmu Borgir with heavy keyboards to add just the right atmosphere. On "Nexus Polaris" Nagash went out and recruited Hellhammer from Mayhem to play drums and Sarah from Cradle of Filth to help out with the vocals. But even with the all-star lineup, "Nexus Polaris", it is a huge disappointment. The music sounds very much like Emperor pretending to be a power metal band, while the lyrics are about UFOs, "Babylon 5", and "Starship Troopers". What the fuck is all this shit about? When have bad movies and television shows about space been the subject of a black metal band? Go back to burning churches and talking about some troll that lives in a forest.

-Tomas Hedquist



## PHANTOM PLANET PHANTOM PLANET IS MISSING DEFFEN

This is unquestionably the best album that I've heard in 1998! Phantom Planet is fronted by Alex Greenwald, who sings and plays guitar in that wonderful pop tradition of the Beatles. The three part vocal harmonies on songs like "So I Fall Again", "Recently Distressed" and "Dying of Silence", where fellow guitarist Jacques Brautbar and bassist Sam Farrar accompany Greenwald, are so cleverly constructed that one might never guess that the band members are all under the age of 21! For that matter, this album could have easily been released twenty years ago, except that the modern fat guitar tones give away Phantom Planet's modernity. The melodic layered guitar parts give us more than a glimpse of guitarist Darren Robinson's budding talent and ear for melody. These textures are so smooth that they are nearly perfect sounding throughout, especially on tracks like "The Local Black and Red" and "Lisa (does it hurt you?)". The addition of Patrick Warren's keyboards on the first five songs supplement the tunes nicely without making them sound overdone. "If you want to leave me, if you want to just throw me away, I'll be down in a second" sings Greenwald in his state of bemused and triumphant rejection on my favorite song, "Down in a Second". These guys are mature enough to have felt the sting of love, and yet they poke fun at the irony of it all and translate the emotion into brilliant pop songs. If there is any justice left in the music world, the young hunks in Phantom Planet will go bigger than Teenage Fanclub, and perhaps even as big as Weezer-because they deserve it.

-David Turbow





**F DEFECTIVE  
UNDER OPPRESSION  
TOTAL FUCKING BITCHCORE**

Hmmm...so here we have it. The full-length re-release of F-Defective's 1993 *Under Oppression*. The uneven mastering and overall levels do little to lessen the impact of one of OC's more exciting bitchcore bands (even though only two members are female). While the energy level can wane at times (especially considering the epic nature of F-Defective's glorious live shows), and many of you softcore and fluff school fans may not get it, there are elements of OC old school punk rock which captures the pain, anger and struggle of those who've fought

through a stifling suburban haze. The female point of view of D.Monie and Alpine aren't so didactic that F-Defective is likely to be saddled with a Riot Grrrl label, the feminine perspective lends a rock voice which is sorely needed in a overly wrought, icon ridden world dominated by that poseur Courtney who-the-fuck-cares. Need I say more? Okay.

The disc rips open with "Johnny Tagger", and suffers with "Idaho". The perfect reply with the savagely choppy "Blitz" and drops into the wrenching loneliness and sadness of "For Nothing" (recalls early Babes in Toyland). Sweet fucking ferocious guitar in the anthem-driven "Peace Will Come" (which should be remixed for max impact) and into "Suicide" where bassist Jeff Fieldhouse almost redeems himself for his vocal work on "Idaho". Alienation and loathing find a home in "Alone" which breaks down into rapid guitar send-downs giving musical simplicity a good name, ending with D.Monie having her way with a ballad-esque "Careful Not To Touch You" where depravation gets a good name. If you're looking for musical sophistication or trendy pop look elsewhere. If you're looking for a bit of OC authenticity and fire find this disc and buy it. **RECOMMENDED**

-MEL TORMENT



**THRONEBERRY  
SQUINTING BEFORE THE DAZZLE  
ALIAS RECORDS**

I read the press release for "Squinting Before the Dazzle", then promptly lost it. To the best of my recollection, Throneberry is a Seattle-area band, and this is its third or fourth release. On the livelier songs, I hear echoes of Brit-pop bands like Addict. The slower numbers reminded me very much of the cool, liquid sounds of the Lassie Foundation. The vocals are slightly Dylanesque - husky and rough (but not overly nasal). Probably most suited to the alt-pop minded.

-empty



**CAUSTIC RESIN  
THE MEDICINE IS ALL GONE  
ALIAS RECORDS**

I wasn't bowled over by "The Medicine is All Gone". Overall, the band's sound is turgid, guitar-driven alt-rock. A few cuts stood out - "Cable", which is very Weezer-like, "Dripping" and "Station", the latter a bluesy number reminiscent of a Stones throwaway. Your call.

-empty



**MAD CADDIES  
DUCK AND COVER  
FAT WRECK CHORDS**

Warped Tour vets the Mad Caddies bring their central Cali skunk sound to the Fat Wreck Chords label with their second full length release. The Mad Caddies are a young, but obviously very talented band who can dish out the genres like its nobodies business, especially on stage, and at times this energy translates well on this twelve-song effort. And so many get caught up in the third wave ska mania, ignoring old school roots for juvenile fluff and opting for the brass ring of pop success, Duck and Cover pays proper homage to two tone and the punk trails

blazed by skunk inventors Voodoo Glow Skulls.

Fans of the Mad Caddies will love Duck and Cover if not for the energy and upbeat, well produced songs. And hey, bonus, the lads actually have some well thought out lyrics delivered in a vocal style that actually packs some punch. While the horn sections sound way too clean for my jaded ears (too much virtuosity and way too fucking clean), there is some real punk energy here. While certain parts of this album are barely tolerable for me (too many token ska horn send ups and overly happy jazz riffs "Monkeys" & "Betty") the old school jams on "One Shot" and "The Joust" are enough to forget the swing/jazz exercises. Not to mention that the horns actually work on the more pop numbers such as "No Hope" and "Macho Nachos" as loath as I am to admit that those songs are actually catchy.

Still, in my humble opinion, it's the punk energy to be found on the opening track of "Road Rash", "The Gentleman" and the heartfelt road realism of "Econoline" (tour veterans will relate) which make Duck and Cover a good disc. The guitar driven "Apathetic" is probably the best track on the disc, showing that the Mad Caddies are no fluke. Quick and tasty rhythms with perfect backing vocals driving home the point. Followed by the darker, sweet punk/two tone skank of "Medium Unwell" and you have the best one-two punch of the entire album. Duck and Cover shows that the Mad Caddies are worth listening to, and a band whose songwriting abilities transcend trends. **RECOMMENDED**

-MEL TORMENT



**B.T.K.  
S/T  
IGNITION RECORDS**

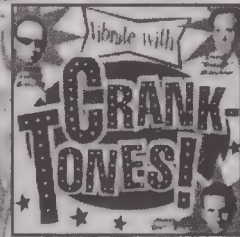
When I first looked at B.T.K., I thought it was a light-hearted rap romp, a satire by the two earnest looking, thirtyish white guys who make up the band. But it isn't. It's a straight-forward rap record which I actually liked a lot, and if I may be forgiven the blasphemy, it's a lot better than "Hello Nasty". For one thing, it's much more melodic, incorporating R&B, soul, rock and pop much more than the Beasties do. "Corncob Pipe" is a humorous song about dope smoking. "Beats Don't Stop" includes some excellent slide guitar. "Boilermaker" is real heavy metal, and

"B.T.K." is a very catchy rap against violence. The rhymes are clever and inventive. **Recommended.**

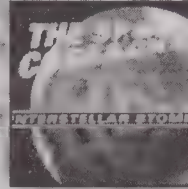
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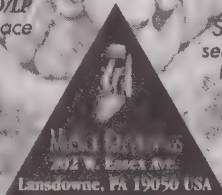


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### UNWRITTEN LAW THE OZ FACTOR INTERSCOPE RECORDS

If you have been following those crazy Poway kids, Unwritten Law, for a while, you will certainly be impressed with their growth and songwriting progression on their new, eponymous full-length CD. Their last effort, (*The Oz Factor* produced by Bad Religion's Greg Graffin), was a solid pop/punk major label debut, which brought the band a larger listening base than their Red Eye Records debut. But the tempos didn't vary too much on *The Oz Factor*, and the listener was left yearning to hear more pop hits like "Suzanne".

"The Oz Factor" wasn't given the promotional push that it deserved and the band was dropped by Epic/Sony. After being picked up by Interscope, Unwritten Law has made a huge come back with this true ass-kicking return. The beefy guitar tones have much more balls than any of their previous material, especially on the surf rockin' "Sorry", the rollicking "Underground", the dimlymetallic "418", and the album's standout track, "Lonesome". In fact, "Lonesome" is such a catchy song that I keep hitting repeat on my CD player as I sing along at full volume, banging my head. This new album is much more diverse than the "Oz Factor", with record scratches, whistles, hand claps, simulated heart beats, big studio production tricks, and its straight up Rock n' Roll vibe. How cute is it that singer Scott Russo wrote a ballad called "Cailin", which is about the meaning and fulfillment that his daughter has brought to his life? Russo's voice has matured and strengthened considerably over the past few years. "Close Your Eyes" is indicative that UL hasn't been able to completely shake the Bad Religion influence, but it's a damn good song. "Before I Go" has bluesy overtones and reads like a suicide note. The enclosed biographical tarot cards with the album may be a little bit over the top with regards to the band's spirituality and unity. Nevertheless, one ought to run out and purchase this album immediately, because it seriously fuckin' rocks. Seriously.

-David Turbow



### VIA HONEST DON'S GREATEST SHITS HONEST DON'S

A very nice new compilation featuring some punk bands like Diesel Boy and the Teen Idols, and ska bands like the Mad Caddies. Many other bands on the comp are more difficult to classify, such as Limp and the much more poppy bands like Hagfish, the Riverdales, J Church, Chixdiggit, and Fluf. I like poppy stuff. Poppy is good! For instance, the vocals on Chixdiggit's tune "My Restaurant" (which is about meeting a girl at work) reminded me of Cheap Trick's vocalist, Robin Zander. I fuckin' loved Cheap Trick, man, and now I fuckin' love

Chixdiggit! Fluf's tune, "Somethings Wrong" is really big and punchy sounding, as one would expect from these "D" tuners. Me gusta mucho! The Dance Hall Crashers tune "Nuisance" is cool, because it gives us just a glimpse of what these superstars sounded like before the big studio production sounds with Rob Cavallo were added to the equation. Although many bands on this comp reside in the Bay Area, it makes for a nice soundtrack while I drive the 55 Fwy South on my way to go surfing. Happy listening!

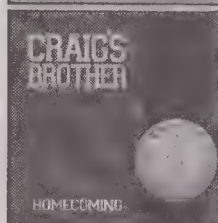
-David Turbow



### FISHERMEN'S STEW HAND TO MOUTH GET HOOKED RECORDS

"Hand to Mouth" starts out with two hard rocking numbers, then mellows quite a bit. The vocals, by Greg DiGesú are very good. The lyrics are interesting and colorful, and there's some very nice guitar work here, particularly the solo on "Morphine Sam" and on the instrumental jam, "My Turn to Speak". Recommended if you like Paul K and the Weathermen.

-empty



### CRAIG'S BROTHER HOMECOMING TOOTH & NAIL

This is an absolutely awesome band and an even more impressive outing on this their first full length CD. This five piece band from Santa Cruz, California really knows how to put a song together, blending a tight sound with some of the best lyrics I've heard on an album in a while. Now first listening to this CD I was kind turned off by the light Christian overtones in some of the lyrics and liner notes, which though not very visible, are there. But if you can look past the "Hey, you've got your punk in my Christianity! Hey you've got your Christianity in my punk!"

Craig's Brother rocks! They manage to blend a power pop sound reminiscent of Blink 182 and combines it with some rather meaningful lyrics reflecting some really personal issues. Covering a range of topics from the passing away of a close friend to the plight of single mom raising a child on her own, the lyrics really pull you in and hold your attention. All the while the band blows you away with powerful guitar riffs and rapid drumbeats that leave you wanting more. I highly recommend that you check this band out!

-Jaymes Mayhem



### DISAPPOINTMENT INCORPORATED SPOKEN THROUGH THE PROFITS TIME BOMB RECORDINGS

Just when you think you've heard it all - and you have begun to believe that music is growing stale like warm beer on tap, a fresh band comes around giving you a swift kick in the nuts and reminding you that Rock n' Roll is indeed alive and well! There is an instantly familiar sound to Disappointment Incorporated, but it is simultaneously extremely difficult to place. I heard influences ranging from early '90s American Rock bands (like Jane's Addiction), to early '80s bands (like the Alarm), to early U2, PIL, and the Cult. The singer is a solid, passionate front man who

almost sounds like he's belting out his poetry in synchronization with the music; his powerful voice always stays in key. The lyrics, as on "Bleeding Boy" and "Tell Mother" are socially and politically charged tales of deception and youth gone bad. The lead guitarist uses his wah pedal quite effectively on his solos without wanking off too much as the bass chugs along. Each song has a memorable and somewhat repetitive hook and the rhythmic interludes create dynamics without sacrificing musical economy. In other words, the songs definitely stick in your head, but they don't drag on for too long. This 4 song disc is just a taste of what Disappointment Incorporated has to offer in the way of talent. It was recorded live at Linda's Doll Hut in Anaheim by local studio guru Jim Monroe, who later mixed it.

-David Turbow





**CONSUMED**  
**BREAKFAST AT PAPPA'S**  
**FAT WRECK CHORDS**

Get together a couple of guys with heavy accents, add guitars, drums, teach them a few punk chords and beats, blend vigorously and the end result is Consumed! At first I didn't like this album, but this is one of those albums you have to listen to a few times before you begin to appreciate it. Give "Heavy Metal Winter" and "Brutal Tooth" a listen more so than the whole album. Please don't get me wrong, the album is good, but for some reason these two tracks grabbed me by the throat and refused to let go! Very raw sounding punk rawk, give it a listen and give it a chance, you may be pleasantly surprised.

- Jaymes Mayhem



**SLICK SHOES**  
**BURN OUT**  
**TOOTH & NAIL**

Let me tell you I was in a rather foul mood when I put this CD in my player and after listening to this album I was pumped and primed, I was hooked! With powerful, rapid fire guitars and strong lyrics to match, I couldn't do anything more than put it on repeat and listen to it four or five times in a row. The entire CD is most excellent, but be sure and check out "For Better, For Worse", "When Does It End?" and "Learn To Unlearn". Slick Shoes managed to kick me in the head where it counts with a fast and furious pop punk sound

that didn't give up! I highly suggest picking this CD up!

- Jaymes Mayhem



**V/A**  
**ONE LUBRICATED COMPILATION ALBUM**  
**SLIPDISC RECORDS**

This compilation has two tracks each from six bands and a single track from a seventh band. Four of the tracks are remixes, possibly unavailable elsewhere. Overall, the riffage seemed very familiar, and the vocals were undistinguished, with the exception of two songs by Final Cut, "It Comes Too" and "Shake". This band sounds a little closer to Tool, that is more melodic and unpredictable. Your call, rivet people.

-empty



**LES THUGS**  
**NINETEEN SOMETHING**  
**SUBPOP RECORDS**

Right off the bat, you have to like this band. They aren't your ol' run of the mill, normal bullshit. Number one, they're from France. Number two, they do not emphasize speed or power, and probably most important, they sing about relevant subjects. I first heard these guys about four to five years ago, on probably one of the most important compilations ever released, "VIRUS 100, on which an all-star line up covered their favorite Dead Kennedy's song. Les Thugs covered "Moon over Marin", and they did total fuckin' justice

to this song. As soon as I heard it, I wanted more. I purchased this release, and to this day I am very happy with it. Their recent release is their third, I think. I can honestly say this is as good as the first one. The vocals are kind of bland and emotionless at first, but then start going in the direction the music is going. This record is full of energy, feeling, and original noise. They have been compared to the great Naked Raygun. If you have any kind of curiosity in ya (most people don't), and want to hear something new, I suggest you pick up this little enigma.

-John Paul



**THE LIVING END**  
**HELLBOUND/ITS FOR YOUR OWN GOOD**  
**REPRISE RECORDS**

Unbridled teenage rockabilly punk fury from the shores of Melbourne, Australia unleashed upon American soil, this nicely packaged double EP was originally released separately on an Aussie indie label. This energetic, unpretentious threesome was my favorite "unknown" band at this summer's Warped Tour. Their sound is like a mixture of Reverend Horton Heat and Green Day. Though on songs like "Traces Of Death" and "The Living End", I could have sworn I heard "Hot For Teacher" era Van Halen guitar riffs. A prominent stand-up bass and heavy drum beats intensify the 50's Gene Vincent sound. The vocalist sounds like a mix between Billy Joe Armstrong and David Faulkner (from the Hoodoo Gurus). Other favorite tracks include the Supersuckers like tones of "Hellbound" and the Clash-like "English Army". The entire album is well produced but not too flashy.... a sound which gives them a very wide appeal. Highly recommended.

-Mauza



**VARIOUS**  
**IT'S A PUNK WORLD AFTER ALL VOL.1**  
**STRAP ON RECORDS**

This offering of 27 tracks pleasantly surprised me by twelve bands on this comp. If you can look past some of the poor production (which, I must say is partly to blame on the recording of some of the tracks by the bands themselves and not on the part of the label) and some generally poor music there are some real gems on this compilation. Definitely worth checking out is Ripping Off Society with their take on "It's a Small World" called "Punk World" that would make old Walt do cartwheels in his grave. The Nimrods are

another cool band worth checking out, in addition to their original track "New Sensation", they do an awesome cover of Human League's "Don't You Want Me?" Other honorable mentions include Veteran Flashbax, Liquid Courage, Nothing Cool, The Leftovers with their cover of the Kink's "Lola" and last but not least Willis. So run down to your local mom and pop record store and pick this album up!

-Jaymes Mayhem



**THE MOON FAMILY**  
**LA FAMILIA DE LA LUNA**  
**T.O.N. RECORDS**

The best I can say about *La Familia de la Luna* is that its various cuts at least start out sounding different from each other, although hardcore is the strongest influence here. What I didn't like were the hardcore choruses that regularly punctuate each song, so that all eventually sound the same. My favorite tune was "Crippia", a reggae-influenced ode to an exceptional bong. Drop the hardcore thing from a few songs, guys, and try again.

-empty

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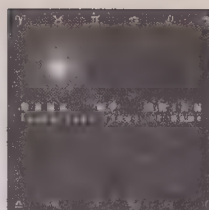
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**BANK OF BRIAN  
LEAVE YOUR FLAWS AT HOME  
VEGAS RECORDS**

Led by singer/guitarist Kevin Vu, Bank of Brian literally burst onto OC's burgeoning pop scene by signing to Vegas Records. I'm pretty sure that all members of the band are less than 20 years old! Songs like "Wish" have vocal melodies and minor chord progressions that closely mirror Weezer. And for that, BOB will inevitably be ripped on by jaded music critics. But who cares? They are a great young bunch of guys with heaps of pop talent and a bright future ahead of them. The three part vocal harmonies (Kevin Vu, Kyle Homme, Marcus Perry, and occasionally Jason Batuyong) are developing well. The rhythm section, comprised of drummer Jason Batuyong along with bassist Sachin Sabhlok has tightened up in recent months. One of my favorite tracks from *Leave Your Flaws at Home* was "Rock With Us", which recently appeared on Vegas Records' "Hey Brother: 4" compilation. The song ends with a sample from Michael Jackson's "Rock With You". "The Mighty Boswell" is another catchy song demonstrating both lyrical depth and maturity. Bank of Brian has the best website of any band in Orange County. Check 'em out.

-David Turbow



**VARIOUS  
SONGS FROM THE PENALTY BOX VOL. 2  
TOOTH & NAIL**

The second installment of this high sticking set of compilations covering a vast spectrum of sound from the Tooth & Nail family. Don't expect a cut and dry bevy of light and airy punk and ska for your bouncing pleasure as also included are some of the artists from their parent labels as well. From death metal to hardcore to aggro metal, these are just a few of the flavors thrown in with usual Tooth & Nail regimen. Aside from a few crappy cuts there are some rather tasty tracks including works from Ghoti Hook, Ninety Pound Wuss, Craig's Brother, Slick Shoes, and The Cootees. On the non-ska/punk edge, Blindside caught my attention with their Korn-esque sound and powerful vocals. All in all not a bad collection of new material from Tooth & Nail and the price is right. So if you have a few spare bucks and want something new to feed your CD player and your ears go on out and get it.

-Jaymes Mayhem



**SHANNON BEATY  
S/T**

As with Julianna Hatfield and Liz Phair, Shannon Beaty presents her modern rock and funky folk songs from a girl's perspective. "Queen For A Day" is about becoming a beauty contestant. In fact, the CD booklet cover has Ms. Beaty lying down naked on her stomach on the lawn sporting the crown of a princess. "Melrose In The Morning" is about going shopping for sex gifts. Nuig Libby's drum programming gives that tune a danceable beat. "Fake" is about a girl who overdoes the makeup and uses her feminine attributes to get what she wants. "You First" is a soft song about relationship troubles that could land Ms. Beaty a spot on the Lilith Fair tour with lyrics like, "Tell me what love's all about". "Talk Show Showdown" is about the idiocy of daytime talk show guests or the attempted comeback of a washed up Rock N' Roll star and his attorney or something.

-David Turbow



**THE DECEPTICONZ  
ROT YOUR BRAIN  
TOO HEP RECORDS**

I had heard of these guys before, but had yet to hear them and I can say that this seven piece ska band from Washington D.C. definitely manages to entertain! From the absolutely quirky to the downright silly, they manage to bounce their way through 16 tracks covering stuff from an obsession with a waitress at a Mexican restaurant on the ever so touching "Sandra" to poking fun at the Vegan culture on "Cheeseburger". Their tight yet chaotic sounding brand of ska is definitely their own creation but highly enjoyable nonetheless. If you're looking for something new and cool to listen to, give this CD a try!

-Jaymes Mayhem



**VETERAN FLASHBACK  
LIVING IN A BUBBLE  
206 RECORDS**

This reminds me of an 80's straight edge band, but judging by all the beer caps on the lay, they aren't. They do have the speed and the proper guitar down-tunings to be a straight edge band though. The songs move along at a good pace with cool breaks and backing vocals. *Living In A Bubble* is a must for your straight edge collection.

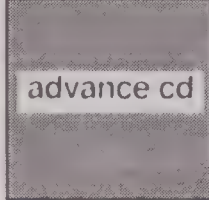
-Christian Manbox



**BOY HITS CAR  
MY ANIMAL  
HMG RECORDS**

Boy Hits Car certainly know how to punctuate their tuned down heavyhitting power riffs with quiet single note guitar passages and mellow vocals, not unlike Tool. When vocalist Craig Rondell switches from whispering into a full raging potty mouthed growl (with lyrics like, "...we have something inside that no motherfucker can touch"), he sounds like a cross between Candlebox and Filter (particularly on "hope", "growl", and "happy"). There is rarely deviation from this light/heavy formula, and it became stale after about two songs. Fans of hardcore will probably disagree with me on this one.

-David Turbow



**THE PROCESS  
END TIMES  
INDUSTRIAL STRENGTH**

This is just awful. The music quality sucks, but maybe because the musicians suck. The vocals are scratchy and the lead singer sounds like he has a thousand Twinkies shoved down his throat. They are trying to have the libretto sound of Youth Brigade in parts, but no one has the voice of Sean. This is really horrible. If you do pick it up make sure it's only purpose is a chew toy for your dog.

-Skip N. Skule

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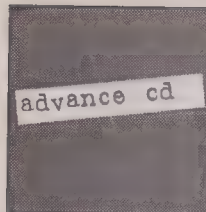
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UNION  
S/T  
MAYHEIM

Alice and Chains and the Wallflowers unite. They sound like a sappy version of Alice and Chains, but look as though they have the same dress coordinator as the wallflowers. I don't really care for their sound, they remind me of GPC cigarettes, in other words cheap versions of the real thing. The recording is done rather well, but the "rooster" is just not present. I don't suggest this if you want a good CD.

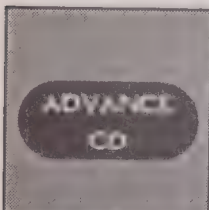
-Skip N. Skule



TIMES SQUARE  
TIMES SQUARE  
UNDERWORLD RECORDS

This band is what would happen if you took the Ramones and Josie Cotton, spliced their genes together in some bizarre genetic experiment, exposed the outcome to severe levels of radiation, then injected it with the hibola virus, doused them in gasoline, set them on fire and sent them hurtling off a cliff. Mix garbled guitar and bass, coupled with lyrics that are about as enthralling as the nutritional info off a box of cereal and the dog howling vocals of lead singer Jill Matthews, this CD wouldn't even make a good beverage coaster.

erage coaster.



PRESSURE POINT  
YOUTH ON THE STREET  
GMM RECORDS

Judging by the cover, this is some skinhead shit. Pressure Point are either really confused or just invented a new music style. I'd call it Pop skinhead music with the typical "english skin" vocalist to top it off. The songs seem to drag endlessly. They even throw in a cool skinhead working class anthem! This gets two of's up on the oi scale.

-Jaymes Mayhem



ILL REPUTE  
AND NOW  
EDGE RECORDS

After all these years this is what we get? Fast almost metal sounding rock from these almost gods of punk? Not what you'd expect 8 or 10 years ago from these back-in-the-day bad asses of music. Apparently, they've lost the catchy-nass of the early days and cashed in for a bland long drawn out sound. No more of the clean cut american kid, these guys are old men now. The "cover" of "Sleepwalking lags" motivates me in discarding this into the toilet. Nice try, but no cigar.

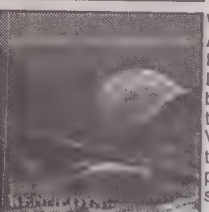
-Christian Manbox



THE GOONS  
LIVING IN AMERICA  
TORQUE RECORDS

The Goons play an older style of straight ahead punk rock with hints of The Dicks with Jello on vocals. "Living In America" contains 17 catchy songs featuring distorted bass. Actually, this ain't too bad.

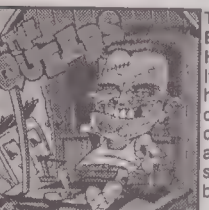
-Christian Manbox



WHAT WERE WE FIGHTING FOR?  
A DEAD KENNEDYS TRIBUTE  
KNOW RECORDS

Definitely pick up this compilation showcasing distinguished bands of the nineties imitating the great songs of the eighties by the Dead Kennedys. The Arson Family, Electric Frankenstein, Visual Discrimination, Final Conflict, and several other greats team up to put together a great tribute album. All the songs are performed in their own special way portraying how each band sees the Dead Kennedys.

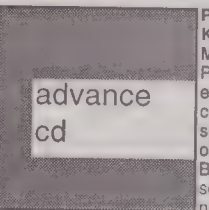
-Skip N. Skule



THE QUEERS  
EVERYTHING'S O.K. EP  
HOPELESS RECORDS

It is your average pop punk band. You can sing along with that happy concrete smile on your face. The CD itself is rather short, only four songs to be exact (makes me wonder why they even put out a CD). I would buy this CD for the cover alone though, it has a great picture of some fat bum who has nothing better to do but sit around. The quality is great and if you enjoyed the Queers before, you had better pick this bad boy up.

-Skip N. Skule



PAUL GILBERT  
KING OF CLUBS  
MAYHEM RECORDS/ATLANTIC

Paul Gilbert was the guitarist in Mr. Big, a popular band from the early '90s. Some of you may be thinking, "well duh". But hey, I completely missed out on Mr. Big. King of Clubs is Gilbert's first solo release, which, according to the press packet, "gives Paul the opportunity to exercise his deep affection for Cheap Trick, the Beatles, Elvis Costello, the Police and Led Zeppelin". There are some worthy role models here. Does he measure up? Yes and no. Yes in the vocal department. Yes in the guitar-driven, melodic pop department. Yes in technical proficiency - listen to the Jimmy Page-like "Streetslights" and "The Jam", as well as his guitar version of Bach's "The Jig". The only thing I found lacking was in the lyrics, which were generally about love. While certainly acceptable, the words to the songs just don't approach the depth, range and sheer poetry of Costello's or the Beatles' best. Nonetheless, a solid pop album with very good guitar work.

-empty



SKALIENTE  
V/A  
GRITA RECORDS

This cd comprises of a bunch of punk/ska and ska goodies like Rancid (Oakland), The Voodoo Glow Skulls (the blo states Orange County-aren't they from Riverside?), Hepcat (Los Angeles), Ninos Con Bombas (Germany), my fave band name: Aks Mamma (Detroit), Memphaskaphales (Manhattan), Skunk & Kortatu (Spain) and bunch of others.

Jaded due to the recent ska hot flash of compilations swarming like el nino (ew cool- a latin like reference), I thought this would be another one hit wonder or nothing new to separate it from my library of ska comps. Pero, Yo siempre a gusta musica de ska y este es fantisimo. Escucha a la Skaliente. Es fantisimo.

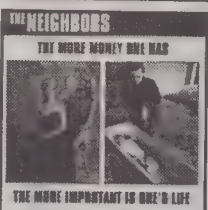
-Raul Entesdido



SLOE JAMM THE PUNK  
NO GIMMICK'S NEEDED  
TRU-RECORDS

This could be one of the worst names for a punk band to date. No Gimmicks may need a few actually. Jay's vocals are typical melodic punk stylee, but the band they are uhhh...I dunno. At first listen punk then almost metal. Eighteen tracks that frankly puts me to sleep. What they lack in originality and songwriting they make up for in raw talent. Maybe more studio time for these guys.

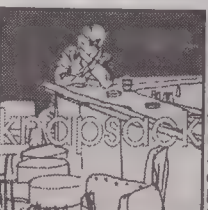
-Jen Asvoté



THE NEIGHBORS  
THE MORE MONEY ONE HAS  
SELF RELEASE

After temporarily losing this cd and finding them adjacent to my cushy handcuffs was rather annoying. As soon as its insertion, I was suddenly thrown back to the wall with some rafter shakin' hardcore shit. Fourteen songs of fast snappin whiplash in under 17 minutes. Jesus Christ! Whether it's "A Rich Person's Death" or "Dying For Attention." The Neighbors attack the listener with ungodly-like torment. I can see these boys playing with the likes of Bulge or Straight Faced.

-Tomas Esprí



KNAPSACK  
THIS CONVERSATION IS ENDING STARTING RIGHT NOW  
ALIAS RECORDS

As an expert, I must say every Knapsack album is put together carefully and artistically. And every album sounds almost entirely the same. Hey, I love this shit. But, as Clinton says, "It's time to make a change." I expected faster songs or more change-ups, but I guess (vocalist) Blair, (drummer) Colby, and (guitarist) Sergie could not come through this time. Oddly enough, like a good film, if you like it, you like it. Eventhough, it's the same ole' Knapsack- I gotta like it. Lots of emotion and likeable songs on this album

and this review is ending right now.

-Jen Asvoté

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-Slosha



## THE DUCKY BOYS DARK DAYS GMM RECORDS

Beantown sure is turning out some powerful roots punk rock (is that what it's called?). First, the Dropkick Murphys, and following close behind come the Ducky Boys. Straight forward blue collar, heavy drinking music to live by. Rocking some great guitar solos, but not overdoing it, great vocals with lots of sing-along, back ups and a steady beat to get you drinking. Cheers to the Ducky Boys. They got my last beer if they want to split it four ways.

-Slosha



## VEIL WORDS VS. NOTHING KINGFISHER RECORDS

Formed in 1994, from the streets of Hanover, Germany, Veil represents hard-core thrash metal. In 1996, they released their debut album, the Burden of Life on Frontline Records. Now, in 1998, they have released their second full-length album, Words Vs. Nothing. First of all, it doesn't sound all the same, but one thing is constant, the heavy thrash metal feel. If I were to compare this band's sound with another's, I would say it's like a mixture of Pantera, C.O.C., and Nuclear Assault. A little side note for you clowns, I'm keeping this CD for myself. Veil feels like it has staying power. I would definitely spend my hard-earned money to go see them live.

-Vincent Sexton



## LOOSE CHANGE FIRE IT UP COLD FRONT RECORDS

I was pretty enthused when I opened this. The cover and back looked promising. Man was I wrong. If I wanted NOFX, I would buy a fucking NOFX album. Good musicians once again playing "that" sound that I'm totally tired of. Come on people, anyone remember sounding original? But my pleas fall upon deaf ears. Next album on Fat. Order early from Skritch. Ha ha.

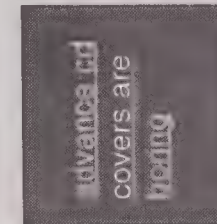
-Slosha



## SNUBNOSE S/T SIN CITY RECORDS

So out of six picks this is the one of three that's worth a shit. This definitely will be a must-have for all Misfits and Didjits fans. The singer sounds like a cross between Danzig and Rich Sims, the throats of the two previously-mentioned bands. The music is pretty close to the Misfits/Didjits as well. (If that's at all possible.) If you've never heard either band, buy "Snubnose" and kill two birds with one CD.

-Slosha



## ANGELIQUE PRESENT RED ANT

Angelique is a singer/songwriter who was in a British band called the Indians before deciding to go it alone. "Present", her first solo effort, is the very polished result, which is at least due in part to the fact that she worked with some very accomplished producers and musicians. Her sound that is multi-layered, combining pop with "elements of hip hop, drum and bass (and) electronica". Think Beth Orton, musically, but earthier. Angelique's voice sounds a lot like Natalie Merchant's, especially on the CD's slower numbers. I liked the two hardest

songs best - "Number" and "Holy Waters". The lyrics are intelligent, but I wouldn't say she breaks any ground in her choice of ideas/themes. Still, a very worthy first release and definitely worth owning.

-empty



## ARMCHAIR MARTEN MONSTERS ALWAYS SCREAM MY RECORDS

A short but hearty seven song collection from the well regarded Armchair Martin, who bring an All-esq type punk/rock buzz to the table (Monsters Always Scream was recorded at the Blasting Room). Relatively straightforward in their rock approach, this Denver based four piece play medium fast tempo songs, well produced and well mixed and, well, definitely very ordinary. You'll find a bit of country at the end of "Crestfallen", but as far as anything which breaks new ground, your better served elsewhere. While the brevity and pace of this mini album

is good, and the vocals well placed, the overall effort ends up being less than engaging. Armchair Martin is at their best with more roots oriented work such as "Martyr", where there is some substantive feel, or the noisy, reckless "Arson Car" which has less structure and more careening energy than any other cut on the album. Don't get me wrong. These are not bad songs, and this is not a bad (if not short) disc. In the end however, Monsters Always Scream falls short of a recommended mark. NOT RECOMMENDED

-MEL TORMENT

## PARENTS: Are Your Kids At Risk? Know The Dangers.

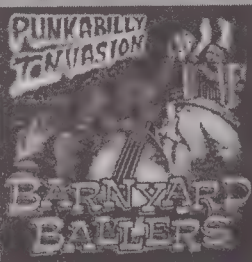
This CD Contains Trashy  
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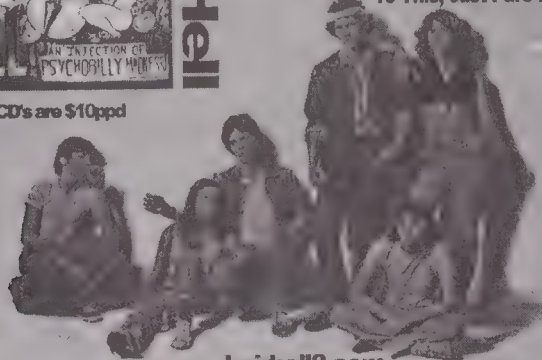


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-Jason Chittenden



**B.T.K.  
ADVANCE MUSIC  
IGNITION RECORDS**

You might think that this hip-hop sound mixed with the punk attitude has gone too far, but don't make such a leap until you've heard B.T.K.. Musically they are a culmination of hip-hop, funk and straight up rock, lyrically they are sarcasm, humor and multiple drug references (but with some actual intelligence unlike Huntington Beach's wannabe rejects the Kottonmouth Kings). Highlights from Advance Music include the Grand Master Flash influenced "Ringmarole" and the mental breakdown sound of "Bad Trip." In conclusion if your looking for a band who mixes the

best elements of (hed)p.e. and Sublime then look no further B.T.K.

-Jason Chittenden

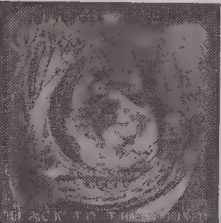


**THE BRIAN JONESTOWN MASSACRE  
STRUNG OUT IN HEAVEN  
TVT RECORDS**

This is not your typical band, they not punk, they not ska, they not hardcore, they're not pop; they're damn good! The Brian Jonestown Massacre mix a plethora of 60's and 70's influences to create a sound that's a cross breed between the Velvet Underground, the Doors, the Rolling Stones, the Grateful Dead and Pink Floyd. The best track on Strung Out In Heaven is "Wasting Away" which has a southern folk-rock sound which discusses the condition of being human in the 90's. TVT seems to be the only label with enough balls to sign bands with creativity

and diversity (with the exception of Epitaph signing the living legend Tom Waits), and the Brian Jonestown Massacre is both extremely creative and divinely diverse.

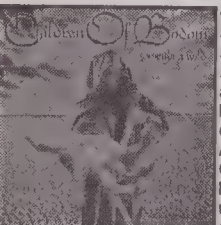
-Jason Chittenden



**VADER  
BLACK MUSIC TO THE BLIND  
PAVEMENT MUSIC**

Vader has been a pretty big name in the death metal ranks for over ten years now. Add to the fact that they are one of the only well-known bands to come out of Poland. "Black to the Blind" is the newest offering from Vader, and while there is nothing extraordinary, nor groundbreaking about this release, it still is quite a bit better than most of the garbage coming out in the way of quality death metal these days. While many of yesterday's heroes in the death metal scene have changed their sound or moved on to an entire different genre of music, Vader hasn't change a bit in over twelve years. While I have never been a big fan, I have always respected the fact that they have stuck with what got them compared with bands as good as Morbid Angel and Cannibal Corpse. Solid, well-crafted riffs, combined with breakneck speed and timing, and a drummer who is just as good as anyone behind the skins.

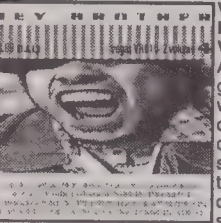
-Tomas Hedquist



**CHILDREN OF BODOM  
SOMETHING WILD  
NUCLEAR BLAST RECORDS**

Finland has really never been a hotbed for the more extreme acts of the underground metal scene, and that's probably because neighboring countries, Sweden and Norway, have produced a long line of extreme acts. Finland has only produced Amorphis, Sentenced and the cult band, Impaled Nazarene. Children of Bodom's debut album, "Something Wild", attracted lots of attention when it was recently released, although I don't understand why. While the band is tight and talented band and comes up with some great riffs and intricate time scales, I can't help but think if Steve Vai was from Finland and was really into Judas Priest, this is what his band would sound like. Oh, and by the way, the keyboards on this sound like the Disneyland Main Street electrical parade, while the vocals are typical black metal screams that don't seem to work out.

-Tomas Hedquist



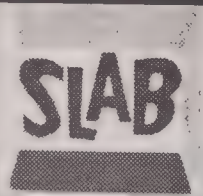
**V/A  
HEY BROTHER, VOLUME 4  
VEGAS RECORDS**

A person can't really go wrong purchasing a compilation CD. It gives you a chance to become familiar with a lot of bands you would never even give a second glance. I own a few that have changed my way of listening completely. This particular comp contains a lot of names I've either read about or seen on a flyer somewhere -- twenty-six songs, all by So Cal bands. It usually takes me a little bit of time to fully absorb a compilation, but I feel confident I've given this one adequate time, since most of the songs feature the same basic feeling and structure. I liked about

half the songs and may look for more by the Pressure, Thee Impossibles, Don Knott's Overdrive and Tub. Most notable bands featured are 4Gazm, Fluf, Teen Heroes, Longfellow and Ditch Bank Oakies. If you can't get enough of the So Cal punk scene (I use the term loosely), I suggest you buy this.

-John Paul

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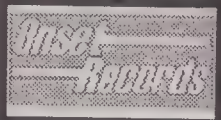


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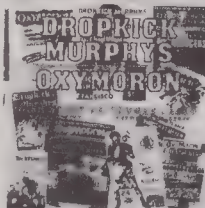
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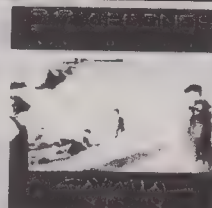


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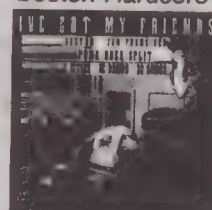
:30 Seconds Over Tokyo "S/T" CD Old School style Boston Hardcore



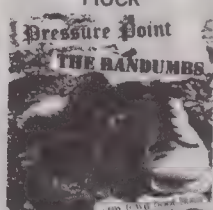
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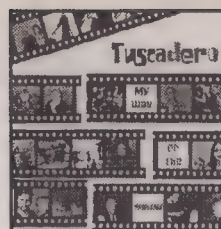


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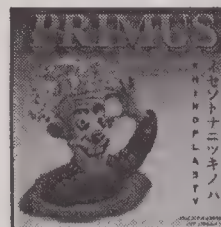
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## TUSADERO MY WAY OR THE HIGHWAY ELEKTRA

"My Way or the Highway" is a really rockin' CD. It's the second release from the Washington, DC-based quartet. It features great, super catchy guitar hooks, like the wah-wah guitar riff on "Paper Doll". It reminded me a bit of the GoGos, but a little more R&B and less pop-lite. Not that Tusadero doesn't include some great songs that fit into the pop mold, like "Freak Magnet". The CD also has a touch of the Waitress' story-telling style. I liked "Paper Doll", which encourages girls to "let your freak flag fly" - shades of the '60s. Nice thought, though, and one that young women can't hear often enough. Recommended.

-empty



## PRIMUS RHINOPLASTY INTERSCOPE RECORDS

This three-piece is very powerful and very creative in all possible ways. The original drummer parted ways before this record was complete. One of the key elements in the Primus sound is the eclectic percussion (ask any drummer), and the new guy, Brain, fills Tim Alexander's shoes very well. Don't be afraid of listening to this only because of a new drummer. "RhinoPlasty" could be called "Miscellaneous Debris II". The first "Misc. Debris E.P." is the band having fun, covering it's favorite tunes. It was also used to keep the fans happy until the next record could be released. The covers selected for this nine-song record include XTC, Peter Dinklage, the Police and Jerry Reed. I'm not very familiar with most of these groups, so I can't really tell you if they're better than the original. But in my own opinion, they must be good songs because Primus just tears them apart. They also do a cover of Metallica's "The Thing That Should Not Be", and it sounds just like them except for Les' nasal voice.

Probably the thing I enjoy the most is the remake of the classic "Too Many Puppies" and the nine-minute live version of "Tommy the Cat". They just go balls out on the "Tommy the Cat" song, a five-minute drum solo, several different riffs from other songs and lots of variations in tempo. A great CD to add to anybody's library. And if any of you morfs have a computer, you can slip the CD in and view a great claymation short and read some literature regarding the making of this album.

-John Paul



## PIEBALD SOMETIMES FRIENDS FIGHT POINT THE BLAME RECORDS

I apologize for the lack of space this review will not take up. How can you think about something that really isn't there. What I mean, is this CD isn't a bad CD, but one that just didn't have any impact on me. Wait, I stumbled across something you might understand. Try this - it's fuckin' BORING!!! Now for the description - a somewhat fast tempo, an angry Canadian voice, an accompanying angry band to match the Canadian singer, and a partridge in a pear tree. I guess if you're browsing through a selection of tunes, and you're angry at your local music scene,

you might consider this pick.

-John Paul

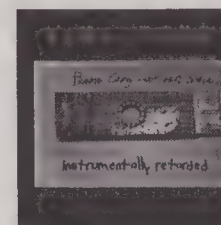


## EARTHLINGS? S/T CRIPPLED DICK HOT WAX

Interesting - this is one of those rare occasions where I dig deeply into a virtually unknown zone and hope I get lucky. In this specific case, so far I think I made a lucky decision. The Moon Family call Joshua Tree, CA home. I gather that this band is fairly new and up and coming. A three-piece, not including the fresh, frappin' DJ. My first impression, which is usually pretty genuine, reminded me of David Bowie mixed with Pink Floyd -- in layman's terms, a strange, noisy, disturbed background with the queen, David Bowie, prancing around. Only eleven songs

on this disc, not hardly enough. If you feel like letting it all hang out, perhaps you'll want to buy this.

-Jean Paul



## KING SOUR INSTRUMENTALLY RETARDED MORPHIUS RECORDS

Bassist Tom Peloso, drummer Matt Boyle and guitarist Austin Fitch come together to form a heavy duty garage thrash mixture. The best songs on the CD are "Silverfish" and "Live at Firenze". Sammy Davis Jangles. The other songs are also cool, but definitely not as fresh. In comparison, it sounds like Voivod meets No Means No. This cd contains no vocals, it's all instrumental 'math-rock'. The band enjoys virtual deity status from supporters of the instrumental scene from Richmond, VA and are acknowledged as co-founders of this so-called 'Math-

Rock.' This, their second full-length album in a decade is in nature great driving music, not to mention, it would be awesome to see it performed live.

-Vincent Sexton

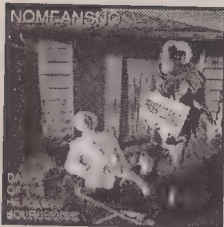


## NICK HEYWARD "THE APPLE BED" BIG DEAL

The arrangement and melody of the opening track, "Stars in Her Eyes", brought me straight back to the Beatles' "She's Leaving Home". Talented singer/songwriter/guitarist Nick Heyward used to front that wonderful British band Haircut One Hundred, or was it Aztec Camera? Gee, I wish I had the bio sheet to go with this one! I believe Mr. Heyward stands a great chance at rejuvenating his solo career. Mellow tunes on "The Apple Bed" like the superb "My Heavy Head" could probably earn him a solid opening slot for a band like Radiohead or Oasis. May the punkers be forewarned, however, there are forlorn love songs on here with violin and piano. This disc contains three bonus tracks: "3 Colours, The Brightest Pearl, and A Beautiful Place".

-David Turbow



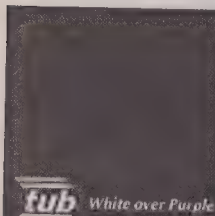


**NOMEANSNO  
DANCE OF THE HEADLESS BOURGEOISIE  
ALTERNATIVE TENTACLES**

Fuckin' NOMEANSNO, I swear to Canada!!! The brothers just get better and better. These guys are one of my favorite bands and have been for a very long time. I've reviewed their live shows and records a few times already, and I can't stress enough how important and original their music and attitude are to me. In the past, I've always asked to review their material so I could express some form of gratitude to this great band.

This newest peach is as fresh, innovative and original as all of the band's previous ten full-length releases. Like I've said in the past, each of the records has a different feeling to it. In all their recordings, there is a heavy and erratic bass strumming and very tight percussion complementing it. This particular record has a very "I told you so" sound, i.e., "I'm an Asshole" and "I can't Stop Talking". They have also added a few stories to their songs, for example "The Rape" and "The World Wasn't Built in One Day". Like I've said in the past, you can't go wrong listening to this band, you may learn something about what a "true" musician really is. And if you are into this band, may I suggest buying the two-album set; it contains two extra songs.

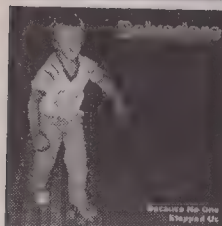
-Jean Paul



**TUB  
WHITE OVER PURPLE  
RED HEFFER RECORDS**

I don't know what happened to these guys. I heard them on a 7" comp, and they rocked. Now they put this out, and it sounds like KROQ crap. Slow and basic, not to mention predictable. I mean, if you're gonna play music to get famous, send your shit to Rolling Stone or something. This CD is going to the used bin at your local records store, if you want it.

-Slosha



**BELEVEDERE  
BECAUSE NO ONE STOPPED US  
206 RECORDS/HOUR GLASS RECORDS**

This album should be called "Because No One Told Us We Sound Exactly Like 10 Foot Pole", but I guess there's still a market for this Epitaph/Fat cookie cutter crap. Just because you're from Canada is no excuse. I mean look at No Means No. They are Canadian, eh, and they rule with their own style with years under their belts. I guess talent doesn't always come with originality and creativity. If you like this sound, write SKRATCH. You can have my copy.

-Slosha



**GRINSPOON  
LICKER BOTTLE COZY  
UNIVERSAL RECORDS**

Virtually unknown until winning a cheesy radio contest in their home town of Lismore, Australia two years ago, these 4 lads have taken their country by storm. The most interesting tidbit is that they named themselves after Dr. Lester Grinspoon, a Harvard professor known for his attempts to decriminalize marijuana. Hardcore style with a bit of punk flavor, this 5 song EP is chock full of tight, raging guitar licks, and angry, intelligent lyrics. Their sound is like Helmet or Tool with a keen edge for making the dark side extremely catchy. "Butcher" has an intro bass line

reminiscent of Nirvana's "Lithium", then it leads into a full blown raging rocking massacre. A strong punk foundation combined with sporadic metal flavored guitar solos create a razor sharp, very mosh-able sound in the track "Freezer" and cool chorus lyrics "I'm freezing to death in the morgue..." make this last track the best on the CD. In Australia their live shows supposedly create a sort of rioting frenzy, so check them out whenever possible!

-Mauza



**HAPPY MEALS VOLUME 2  
THE PERFECT MARRIAGE  
MY RECORDS**

Containing all unreleased tracks from some of the best pop punk bands around today this is a seriously great comp, recommended for immediate purchase. One of my favorite tracks is by Me First & The Gimme Gimmes, starts this off right with their rendition of "Rich Girl". A completely rad song is "Pantera Fans In Love", by Ten Speed Summer. It's a tale of two glam rock fans being in love, and I quote, "went to Sears for pictures at Christmas time, but they wouldn't let us make the metal sign". Other great tracks come from Nerf Herder, Ridel High, Lag

Wagon, The Living End, 22 Jacks, Skycycle, Knee Jerk Reaction, Chixdiggit!, The Ataris, and a nice little ditty from NoFX at the end, with harmonizing vocals. I think I named every band on here as having a great track, if not, then I meant to.

-Digi



**FLUF  
ROAD RAGE  
HONEST DON'S**

Fluf's major label debut on Way Cool/MCA, "Walkiki" made my top10 list last year. Fluf has since dissolved relations with its former label and signed up with hot Bay Area indie label, Honest Don's. On "Not That Kind", singer/guitarist O takes a little bite at Mike Jacobs (former Way Cool President) with the last line of the song, "I've got your fuckin' money!!". O loves Fender guitars so much that he wrote a song in praise of them. Ripping pull-off guitar solos abound on "Road Rage" and, not surprisingly, Fender endorses Fluf. "Hang Out" is a song about how it's O.K. to be fat.

"J'n It On The Net" is about internet romance. In my opinion, the standout tracks on "Road Rage" are the poppy "If I Could Feel Good", "Something's Wrong" and "Just Like You", which reminded me of Fluf's older albums like "Home Improvements", "The Classic Years", and "Stocking the Lake with Brown Trout". As with "Walkiki", Fluf utilized the production talents of San Diego's Mark Trombino. Slamming new drummer Francis Winfield has picked up where Miles left off. And fear not, Fluf has maintained its heavy edge in delivering this solid new album to us.

-David Turbow



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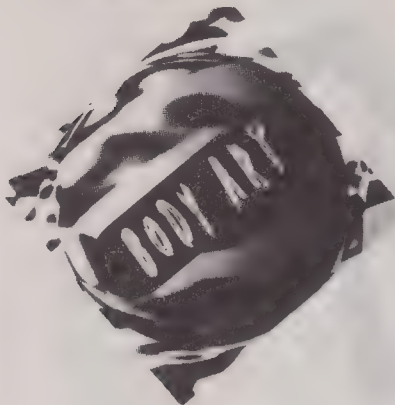
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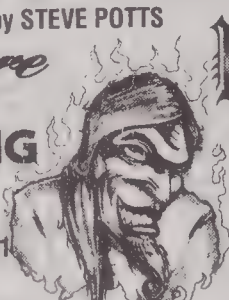
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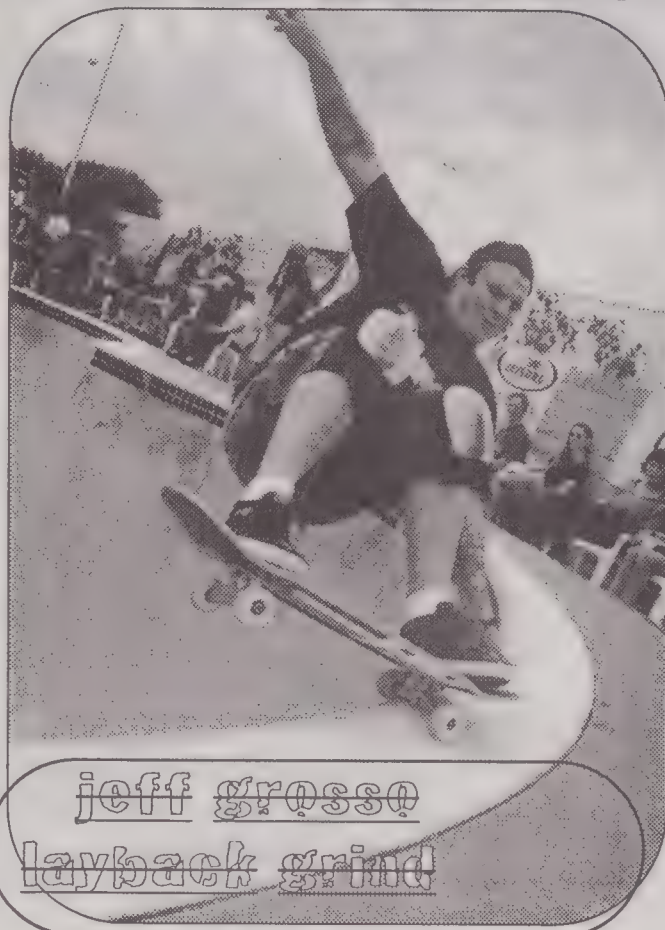
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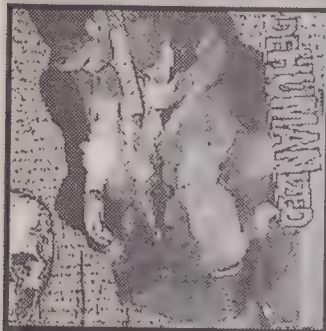
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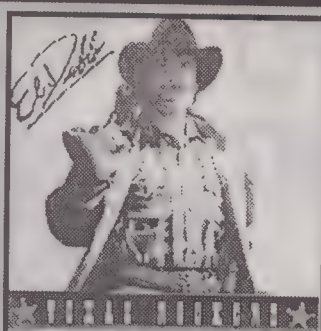
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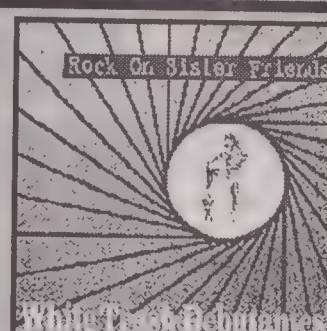
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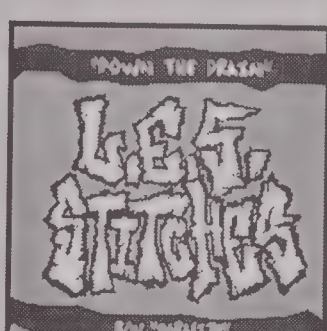
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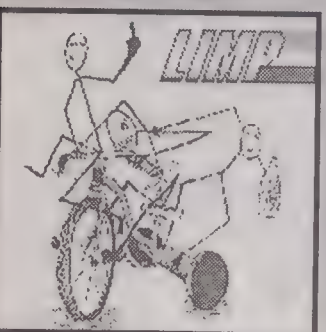
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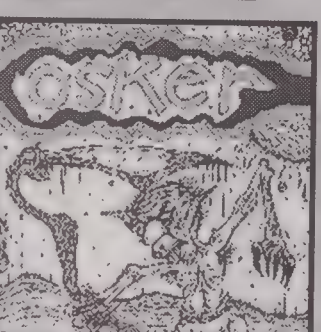
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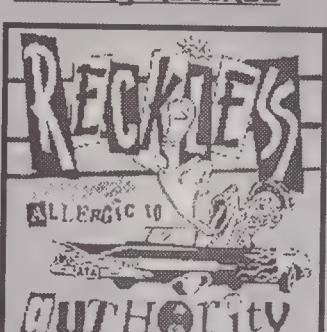
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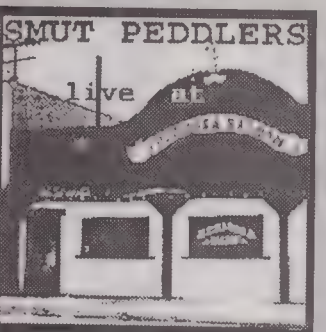
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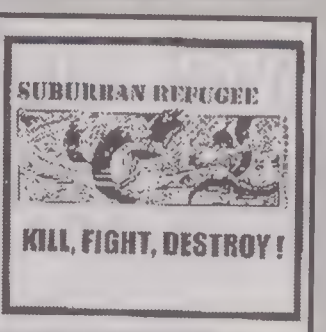
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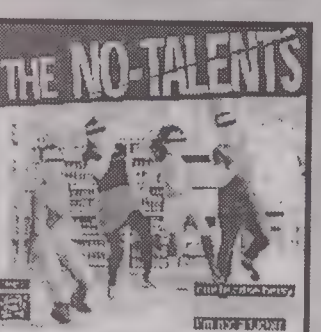
**RECKLESS**  
**LAST RESORT REC.**



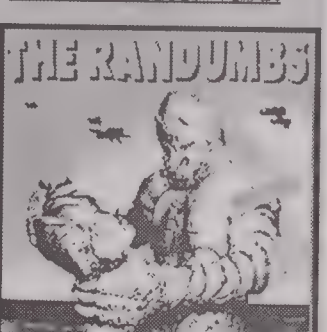
**SMUT PEDDLERS**  
**RANSOM RECORDS**



**SUBURBAN REFUGEE**  
**BEER CITY RECORDS**



**THE NO-TALENTS**  
**BROKEN REKIDS**



**THE RANDUMBS**  
**TKO RECORDS**

If I enjoy playing your 7 inches I will put em on this page. Come on, make this young lad smile again. Send yours to: 7 Inch Dan, 17300 17th st. suite J #223, tustin, CA 92780. If your little spinners make me dizzy, I'll flip em on this nice lil' 7 inch page. Thanks for your support! Be patient. I'm still backlogged!



# BIG BIRD CHRIS



*United skate shop demo in long Beach on Aug. 3rd*



**MATT  
MILLIGAN**



*photos by Cliff Shurts*



# Moon SKA Records

*Ruder than the rest, skankier than the best!*

CHECK OUT NEW MOON RELEASES BY:

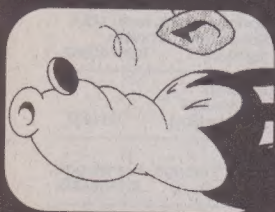


**MOBTOWN • SKANIC**  
**THE SCOFFLAWS • NY SKA-**  
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MOON RECORDS

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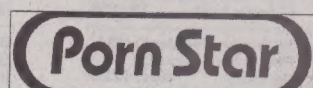
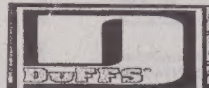
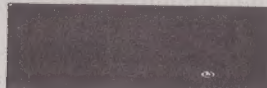
(sorry, we have no teddy-bear boards)

771 W. FOOTHILL BLVD.

UPLAND, CA 91786

FON: (909)981-7392

FAX: (909)981-9199

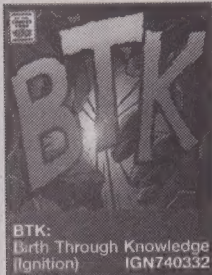




**What are you  
waiting for?  
Go Buy  
These Now!**

**Spring Heeled Jack: USA**  
Songs from Suburbia  
(Ignition) **IGN740352**

**Joydrop:**  
Metasexual  
(Tommy Boy) **TB1237**



**BTK:**  
Birth Through Knowledge  
(Ignition) **IGN740332**

**Spring Heeled Jack: USA**  
Songs from Suburbia  
(Ignition) **IGN740352**

**Boy Genius:**  
Last Grand Experiment  
(Tommy Boy) **TB1256**

**Spring Heeled Jack: USA**  
Songs from Suburbia  
(Ignition) **IGN740352**

**Joydrop:**  
Metasexual  
(Tommy Boy) **TB1237**

**BTK:**  
Birth Through Knowledge  
(Ignition) **IGN740332**

**Boy Genius:**  
Last Grand Experiment  
(Tommy Boy) **TB1256**



**Spring Heeled Jack: USA**  
Songs from Suburbia  
(Ignition) **IGN740352**

**Joydrop:**  
Metasexual  
(Tommy Boy) **TB1237**

**BTK:**  
Birth Through Knowledge  
(Ignition) **IGN740332**

**Play It Loud**

**Joydrop:**  
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(Tommy Boy) **TB1237**

**BTK:**  
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(Ignition) **IGN740332**

**Boy Genius:**  
Last Grand Experiment  
(Tommy Boy) **TB1256**

**Spring Heeled Jack: USA**  
Songs from Suburbia  
(Ignition) **IGN740352**



**Spring Heeled Jack: USA**  
Songs from Suburbia  
(Ignition) **IGN740352**

**BTK:**  
Birth Through Knowledge  
(Ignition) **IGN740332**

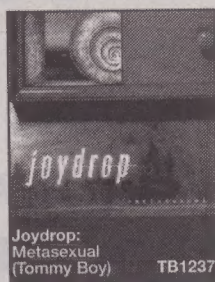
**Joydrop:**  
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(Tommy Boy) **TB1237**

**Yep, this is an ad**

**4 CDs**  
**For the**  
**Price of**  
**Four!**

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**NOTHING MORE TO BUY, EVER!**  
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**Boy Genius:**  
Last Grand Experiment  
(Tommy Boy) **TB1256**

**Spring Heeled Jack: USA**  
Songs from Suburbia  
(Ignition) **IGN740352**

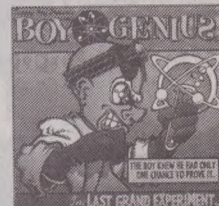
**Joydrop:**  
Metasexual  
(Tommy Boy) **TB1237**

**BTK:**  
Birth Through Knowledge  
(Ignition) **IGN740332**

**Join the  
club, punk!**

**Spring Heeled Jack: USA**  
Songs from Suburbia  
(Ignition) **IGN740352**

**Joydrop:**  
Metasexual  
(Tommy Boy) **TB1237**



**Boy Genius:**  
Last Grand Experiment  
(Tommy Boy) **TB1256**

**Spring Heeled Jack: USA**  
Songs from Suburbia  
(Ignition) **IGN740352**

**Joydrop:**  
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(Tommy Boy) **TB1237**

**BTK:**  
Birth Through Knowledge  
(Ignition) **IGN740332**

**Boy Genius:**  
Last Grand Experiment  
(Tommy Boy) **TB1256**

**Spring Heeled Jack:**  
USA  
(Ignition) **IGN740352**

**Wake the Neighbors**

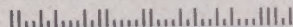


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**DON'T WASTE  
A STAMP,  
BUY THE  
ALBUM**

**ALSO CHECK FOR:**  
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ANTHRAX: "VOLUME #8"  
EVERLAST "WHITEY FORD SINGS THE BLUES"







**Identity**  
Buena Park

**Available at**  
**Galaxy Gallery**  
Los Angeles

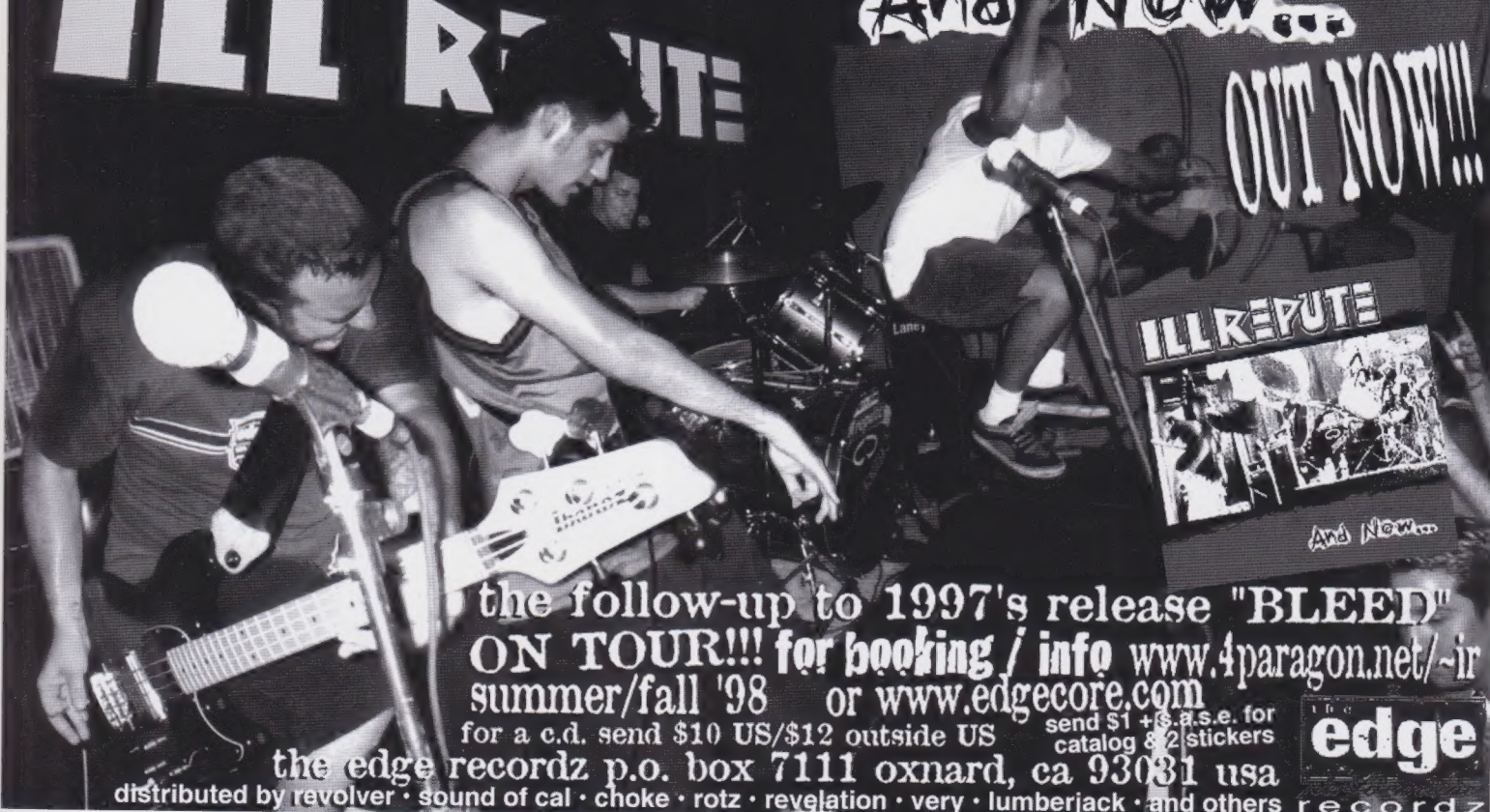
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**And Now...**

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for a c.d. send \$10 US/\$12 outside US

send \$1 + s.a.s.e. for  
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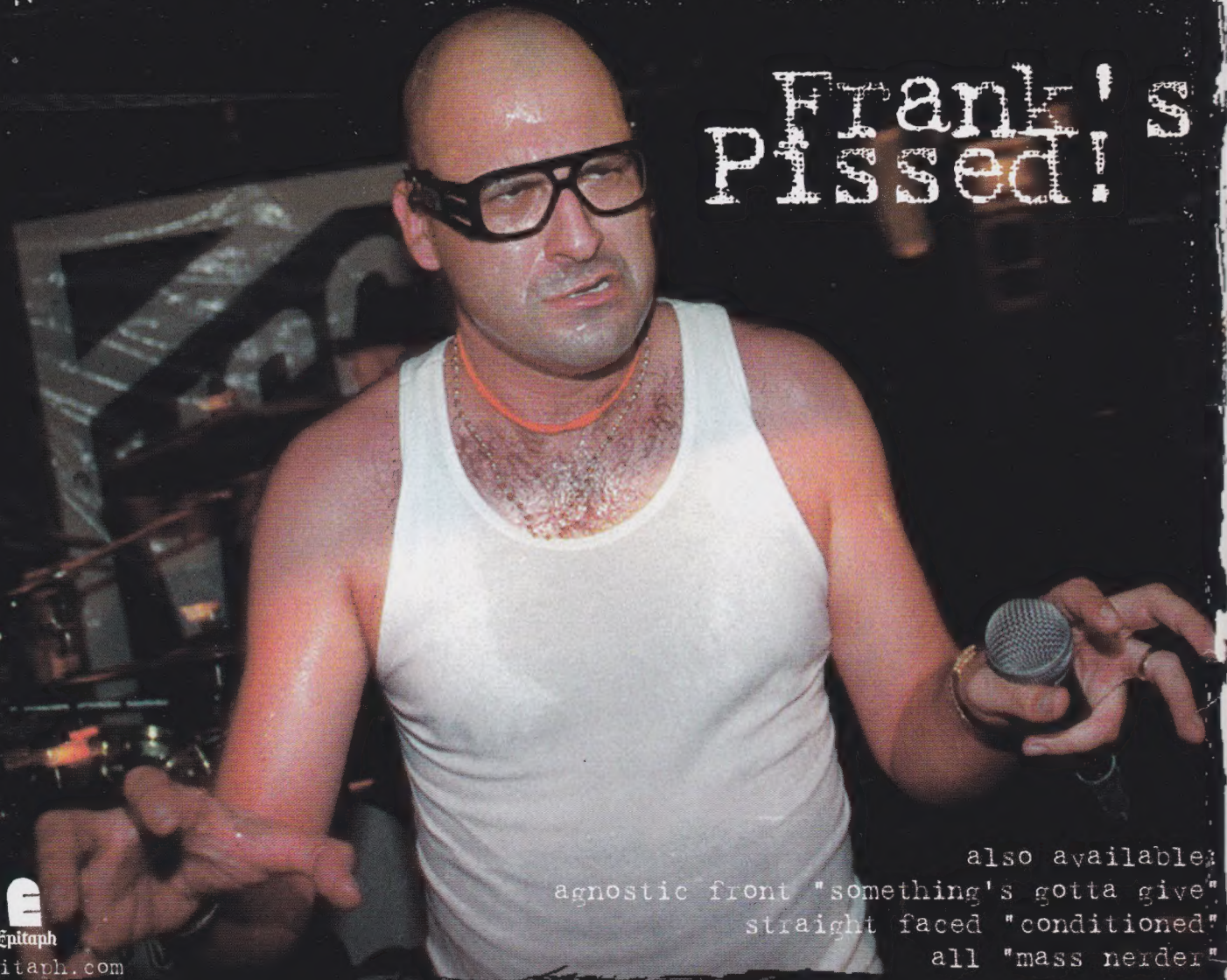
the edge recordz p.o. box 7111 oxnard, ca 93081 usa

distributed by revolver • sound of cal • choke • rotz • revelation • very • lumberjack • and others

**edge**  
recordz



# Frank's Pissed!



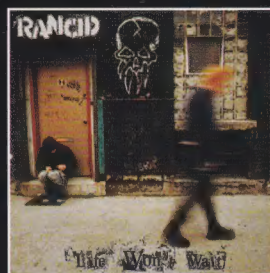
Epitaph

www.epitaph.com

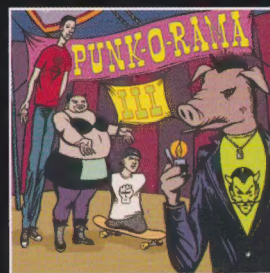
also available:  
agnostic front "something's gotta give"  
straight faced "conditioned"  
all "mass nerder"



voodoo glow skulls  
"band geek mafia"



rancid  
"life won't wait"



punk-o-rama  
vol. 3



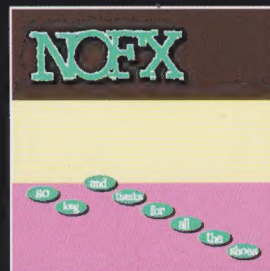
bad religion  
"all ages"



H2O  
"thicker than water"



pennywise  
"full circle"



nofx  
"so long"



the bouncing souls  
S T